REF. DEPT.

DEUTSCH

Middlebury College

1990-91

The German School

Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5528

Summer 1990

Seven-Week Program
June 22- August 10
Total: $3,400
(Tuition $2,210; Board $840; Room $350)

Six-Week Graduate Session
June 25 - August 10
Total: $3,315
(Tuition $2,210; Board $780; Room $325)

Two-Week Workshop for Teachers of German
July 1 - July 14
Total: $1,075
(Tuition $735; Board $240; Room $100)

Academic Year 1990-91

School in Germany
Junior and Graduate Programs
Tuition: Full year - $6,900; Semester - $3,500

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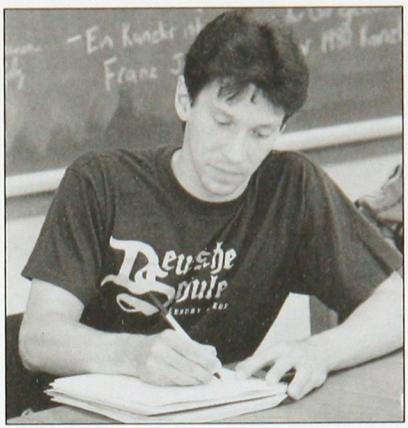
Vorwort



Liebe Freunde der Deutschen Schule,

der Winter steht vor der Tür, und mit ihm nähert sich die Zeit, in der die Pläne für den nächsten Sommer geschmiedet werden. Es ist nicht zu früh, über die Gestaltung dieses Sommers nachzudenken. So verlockend Urlaubspläne auch sein mögen, viele von Ihnen, die dieses Bulletin in Händen halten, werden wahrscheinlich eine berufliche Fortbildung oder ein Zusatzstudium eher in Erwägung ziehen. In dem Fall lohnt es sich durchaus, weiterzulesen. Ich bin überzeugt, daß Ihnen bei dem vielfältigen Lehrangebot einige Kurse oder Seminare zusagen werden. Um Ihnen die Entscheidung etwas zu erleichtern, den Sommer bei uns in Middlebury zu verbringen, stehen auch in diesem Jahr wieder eine Reihe von Teil- und Vollstipendien aus Geldern der Bundesrepublik Deutschland zur Verfügung.

Der Sommer 1990 ist ein Jubiläumssommer. Middlebury College feiert das 75-jährige Bestehen seiner Sommerschulen. Im Jahre 1915 wurde als erster Versuch eines strukturierten Sommerprogramms die Deutsche Schule gegründet, die dadurch sozusagen zum Flaggschiff aller Sommerschulen geworden ist. Dieser Anlaß muß gebührend gefeiert werden. Wir haben uns deshalb in diesem Jahr besondere Mühe gegeben, für Sie ein attraktives und umfangreiches Rahmenprogramm zusammenzustellen. Besonders für die Film- und Musikliebhaber unter Ihnen wird es im Verbundangebot mit den anderen Schulen zahlreiche interessante Veranstaltungen geben. Wie jeden Sommer werden wir in der Deutschen Schule auch wieder eine Lesungs- und Vortragsreihe anbieten, in der sich Ihnen Autoren aus der DDR und Germanisten aus den USA vorstellen.

Es ist mir eine besondere Freude, in diesem Sommer den DDR-Schriftsteller Joachim Walther in unserer Fakultät zu begrüßen. Er wird für die zweite Hälfte, d.h. fast vier Wochen bei uns sein. Neben seinem eigenen Kurs,

in dessen Mittelpunkt die Entwicklung der neueren DDR-Literatur stehen wird, hat Joachim Walther sich bereit erklärt, allen Studenten des Sechs- und Sieben-Wochen-Programms durch mehrere Besuche in anderen Kursen und informelle Gesprächsrunden, sowie durch Lesungen aus dem eigenen Werk zur Verfügung zu stehen.

Das Sieben-Wochen-Programm wird von diesem Sommer an unter der Koordination von Karl Obrath und Jochen Richter stehen. Gerd Schneider, der bisherige Koordinator, hat sich nach 15 erfolgreichen Jahren von dieser Tätigkeit zurückgezogen. Für seine Einsatzbereitschaft und die Entwicklung eines mustergültigen Sprach- und Kulturprogramms sei ihm an dieser Stelle noch einmal gedankt. Die neuen Koordinatoren werden die erfolgreiche Struktur des Vorjahres beibehalten, wobei allerdings das Kursangebot des vierten Jahres in den nächsten Jahren weiterentwickelt werden soll.

Im Sechs-Wochen-Programm haben wir wieder den Versuch unternommen, in der Themengestaltung des Lehrangebots Schwerpunkte zu setzen, die sowohl eine größere Ausgewogenheit als auch die Interessen der Studenten reflektieren. Als generellen Übersichtskurs bieten wir ein Seminar über die Entwicklung des Begriffs *Heimat* in der deutschen Literatur an. Als Autorenkurs steht Heinrich Heine auf dem Programm, während die Seminare über die Romantik und den deutschen Expressionismus als Epochenkurse fungieren. Das Seminar über das deutschsprachige Theater nach 1945 wird als Gattungskurs angeboten, und die Veranstaltung über den Neuen Deutschen Film rundet das Angebot ab.

Das Landeskunde-Seminar wird sich mit dem Verhältnis von Autorität und Volk in der Geschichte Deutschlands von den Anfängen bis zur Gegenwart auseinandersetzen.

Das musikalische Programm liegt wieder in den Händen von Brenda Smith, die wie schon im Vorjahr eine Minivortragsreihe über musikgeschichtliche Themen anbieten wird.

In diesem Jahr wird der Theaterworkshop zum erstenmal eine rein studentische Veranstaltung sein. Unter der Leitung von Nicholas Lasoff soll Büchners *Woyzeck* zur Aufführung kommen. Dieser Workshop steht allen Studenten offen.

Die Durchführung der einzelnen Programmteile, die ich beschrieben habe, wäre nicht denkbar ohne den engagierten und ideenreichen Einsatz der gesamten Fakultät. Den Kolleginnen und Kollegen, die schon zum wiederholten Male ihre Arbeitskraft und ihren Sommer unserem Programm zur Verfügung stellen, gilt an dieser Stelle mein ganz besonderer Dank. Darüber hinaus dürfen wir in diesem Jahr erstmals Karl F. Otto begrüßen, der von der University of Pennsylvania zu uns kommt, sowie Reinhard Andress vom Colby College in Maine. Herbert und Elke Schwedt aus Mainz, die nach langjähriger Abwesenheit wieder zu uns kommen, werden in beiden Programmen tätig sein. Herbert Schwedt kommt als Max Kade-Professor zu uns, genau wie Gérard Schneilin und Hans Vaget, die nach einjähriger Pause wieder mit von der Partie sind.

Wir hoffen, daß Ihnen unser akademisches Programm Anreiz genug bietet, den kommenden Sommer in Middlebury zu verbringen. Für den nötigen Ausgleich ist gesorgt: Sportanlagen, musikalische Veranstaltungen mit hervorragenden Solisten, mehrere Filmserien in verschiedenen Sprachen und viel Gelegenheit zum persönlichen Gespräch stehen Ihnen zur Verfügung.

Zum Schluß möchte ich ganz herzlich Thomas Huber danken, der als Dekan für den reibungslosen Ablauf des Zulassungsverfahrens, logistischer Probleme und sonstiger notwendiger Verwaltungsbürokratie sorgt.

Middlebury, im Oktober 1989

Konrad Kenkel

German at Middlebury

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Middlebury College Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

During the summer, graduate and undergraduate courses are offered in German on the Vermont campus, and during the academic year, graduate and junior year study is offered at the Middlebury School in Mainz.

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in dining halls where only German is spoken. The summer climate is usually pleasant, with warm days and cool nights.

Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of German and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Programs of Study

All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*.

Courses numbered 101-402 are offered in the seven-week session; other 400-level and graduate courses are offered in the six-week session.

The courses listed below are in two general categories. Courses numbered 501-699 are part of the *Grundstudium* and include the basic courses in language, literary analysis, civilization, and pedagogy; courses in the range 700-899 are in the *Aufbaustudium*.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice*; *Introduction to Literary Scholarship*; two linguistics courses; one course in area studies, including *Landeskunde*, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*, *Methods of Teaching Literature*, or *Methods of Teaching "Landeskunde;"* and one proseminar in literature.

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization; one of these must be a seminar which may be taken as soon as the second summer, and should be taken no later than the third. *Introduction to Literary Scholarship* is a prerequisite for admission to a seminar. Students normally take a proseminar and a seminar in that sequence.

The director or dean may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a proseminar or seminar, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Master of Modern Languages: The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish), or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The Director of the Language Schools administers and supervises the M.M.L. in close consultation with the directors of the individual schools involved in a student's program. One should address inquiries to the Director of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in German is a prerequisite for entrance to the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; two graduate courses in a second language (French, Italian, Russian, or Spanish); comprehensive examinations in both languages; one year's residency in Germany; proof of successful teaching experience; a dissertation and its oral defense.

All new students must complete a summer of application on the Vermont campus. During this summer they enroll for credit in two advanced graduate courses in German and audit a third course which provides the context for the qualifying paper. The instructor of the audited third course serves as the director of this paper, which must be completed within the six weeks of the graduate session. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

New in 1990

Teacher Workshop — see inside back cover.

Credits

Credit is defined in terms of *units*. A unit is equivalent to three semester hours. Levels 100 through 400 normally yield a total of three units (nine semester hours) of credit. A full six-week graduate program consists of three graduate courses for a total of three units (nine semester hours) of credit.

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for a summer's work at Middlebury. *All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.*

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken **after** successful completion of the initial summer and formal admission to degree candidacy may be transferred, i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

Two-week graduate seminars may be offered during some summer sessions. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the M.M.L. or the D.M.L. degrees.

All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by May 31 of the year of graduation for August degree candidates and by January 10 for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions and in the graduate programs in the schools abroad.

Financial aid is offered on the basis of need as determined by the Financial Aid Office, and academic ability, as rated by the dean. We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of students' need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order for you to be considered in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page. Applications that become complete after March 15 will be considered as our funds continue to be available.

For the summer, financial aid is generally offered in the form of employment and grant aid. Employment assistance is work in the cafeteria-style dining halls, where students help in serving food and clearing tables. Students who are in a Middlebury degree program may also apply for a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through their home lending institution to fill any remaining need.

For the academic year abroad assistance directly from Middlebury is available only for students enrolled in a Middlebury graduate degree program or Middlebury undergraduates. Other students should consult the financial aid offices at their home institutions. Students with need are usually offered a combination of College grants and Perkins Loans, with any remaining need met by a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through the student's home bank.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Scholarships

A scholarship fund has been established in memory of Werner Neuse, former director of the German School. Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students are required to pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollment. Other refunds are subject to the schedule as stated in the *Language Schools Handbook* mailed to enrolled students in May.

Auditing

Those who are not full-time students may occasionally be permitted to audit upper-level courses with the permission of the director of the school. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $815 (tuition $465; room and board $350).

Application and Admission

Students may apply for admission for a single summer at any level, for the junior-year program abroad, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by students' performance on tests administered before the start of classes. By applying for admission, students indicate willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Admission is for one summer only, and admission to one of the Languages Schools is entirely separate from admission as an undergraduate to Middlebury College.

The German School

Director: KONRAD KENKEL, Associate Professor of German, Dartmouth College. Ph.D., Indiana University.

Dean: THOMAS HUBER, Professor of German, Middlebury College. Ph.D., Princeton University.

Faculty

REINHARD ANDRESS. Visiting Assistant Professor of German, Colby College. Ph.D., University of Illinois.

CHRISTA WOLF CROSS. Teacher of German Language and Literature, German School of Washington, D.C. Ph.D., University of California, Los Angeles.

PETER ENSBERG. Assistant Professor of German, Allegheny College. Dr. phil., Johannes Gutenberg-Universität Mainz.

BEATE KEMPF. Universität Frankfurt. M.A., Pennsylvania State University.

JOCELYNE KOLB. Associate Professor of German, Smith College. Ph.D., Yale University.

GUNHILD LISCHKE. Instructor of German, Cornell University. Staatsexamen, Universität Hamburg.

ERNA NEUSE. University Professor II of German, Rutgers University. Dr. phil., Universität Wien.

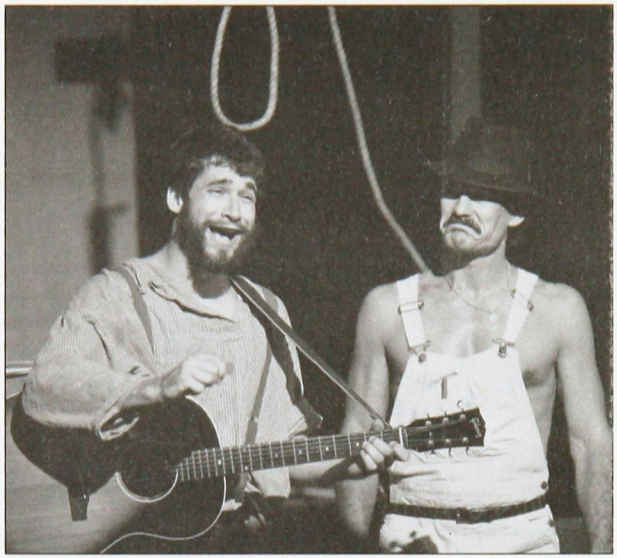
KARL OBRATH. Assistant Professor of German and Director of Undergraduate Studies, University of Cincinnati. Ph.D., University of Cincinnati.

HORST OHDE. Wissenschaftlicher Oberrat und Dozent, Universität Hamburg. Dr. phil., Universität Hamburg.

KARL F. OTTO. Professor of German, University of Pennsylvania. Ph.D., Northwestern University.

JOCHEN RICHTER. Professor of Modern Languages and Chairman, Humanities Division, Allegheny College. Ph.D., Syracuse University.

GÉRARD SCHNEILIN. Professor of Contemporary German Literature and Civilization, University of Paris IV-Sorbonne. Chairman, Dept. of Foreign Languages, School of Business Administration/Paris (CESA-HEC). Agrégation d'allemand, Doctorat d'État, University of Paris I-Sorbonne.



ELKE SCHWEDT. Lecturer in German, Dartmouth College. Dr. phil., Universität Tübingen.

HERBERT SCHWEDT. Professor of German, Universität Mainz. Dr. phil., Universität Tübingen.

BRENDA SMITH. Senior Artist Faculty in voice, Dickinson College. M.M., Westminster Choir College. Coordinator of Musical Activities.

HANS VAGET. Helen and Laura Shedd Professor of German Language and Literature, Smith College. Ph.D., Columbia University.

JOACHIM WALTHER. Staatsexamen, Humboldt-Universität Berlin.

GABRIELA WETTBERG. Lecturer in German, Dartmouth College. Ph.D., Rutgers University.

Note: Other regular and Teacher Workshop faculty to be appointed later.

Assistants

Trudi Eberle
Nicholas Lasoff
Marianna McKim
Jane Sokolosky

Administrative Staff

INGRID PIXLEY. Bilingual Secretary.
[to be appointed] Bilingual Assistant.

Intensive Language Courses

Courses marked + are in the seven-week program.

First Year - 100 Level

101-102-103 Elementary German +

Lischke (coordinator); Kempf, Andress. Daily activities include four hours of classroom instruction plus additional work in the language laboratory. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program audio-visual presentations supplement regular classroom activities.

Required Texts: Möller/Liedloff, *Deutsch Heute*, 4th ed. (Houghton Mifflin); Vail/Sparks, *Der Weg zum Lesen*, 3rd ed. (Harcourt Brace Jovanovich). Other materials will be made available.

Second Year - 200 Level

Note: All students who want to be placed in *Intermediate German* (200-level) are required to take an analytical placement test involving all language skills.

201-202-203 Intermediate German +

Obrath (coordinator); Cross, Kolb, E. Schwedt. Daily activities normally include four hours of classroom instruction. Students take three basic courses: Grammar, Composition-Conversation, and German Studies, plus one literature-module each half of the term. Modules include: *Grammar in a Literary Context; Literature and Video; Selection of Short Stories; Science and Humanity I and II; Justice and Literature.*

Required Texts: Vail/Sparks, *German in Review*, 3rd. ed. (Harcourt Brace Jovanovich, Inc.); Wulf Koepke, *Die Deutschen—Vergangenheit und Gegenwart*, 3rd ed. (Holt); Sevin/Sevin, *Zur Diskussion*, 3rd ed. (Holt). Texts for modules to be announced.

Advanced German Courses

Third Year - 300 Level

Note: All students who want to be placed at this level are required to take an analytical placement test, involving all language skills. On the basis of the test results, students will be advised in their course selection.

301-305 Advanced German +

Richter (coordinator), Ensberg, Ohde, E. Schwedt. All students register for GN 301. This 3-credit course will meet for 2 hours per day, analyzing advanced grammatical structures of German as well as providing intensive written and oral language practice. Students will make extensive use of audio and video materials and of primary texts.

Students will select two additional units (3 credits each) for a total of 9 semester hours of credit: one from GN 302 - GN 303, and one from GN 304 - GN 305.

GN 301	Advanced Grammar	(Richter, Ensberg)
GN 302	Modern German Literature - FRG	(Ohde)
GN 303	Literature of the GDR	(Richter)
GN 304	*Landeskunde* of the FRG	(E. Schwedt)
GN 305	*Landeskunde* of the GDR	(Ensberg)

Students are encouraged to take the examination *Zertifikat Deutsch als Fremdsprache*, administered through the Goethe-Institute in Boston, for a small additional charge.

Fourth Year - 400 Level

Note: All students who want to be placed at this level are required to take an *Übungssatz* of the *Zentrale Mittelstufenprüfung*. They will also be given an oral interview based on the *ACTFL Proficiency Guidelines* at the beginning and (for a small additional charge) at the end of the program.

401-410-444 Advanced German +

Otto, Neuse/Schneilin, Huber, Kolb.

401	Composition and Conversation	(Otto)
410/610	Introduction to Literary Scholarship See 610 for description, texts, and hour.	(Neuse/Schneilin)
411/611	Expository Writing in Literary Analysis See 611 for description, texts, and hour.	(Huber)
451/651	Heinrich Heine See 651 for description, texts, and hour.	(Kolb)

Graduate Courses

A normal load is three courses each summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take the sets of placement tests designed for the six- week program.

Language Practice and Analysis

GN 601 Advanced Language Practice

Sect. A 8:00 Sect. B 10:00 Wettberg

Conceived primarily as a workshop, this course provides intensive written and oral language practice. Special attention will be given to the individual student.

Required Texts: A. und J. Buscha, *Deutsches Übungsbuch* (Leipzig: Verlag Enzyklopädie); G. Wahrig, *Deutsches Wörterbuch* (dtv). Students should also bring their reference grammar. Current reading materials will be provided.

Culture and Civilization

GN 638 Social History of Germany

9:00 H. Schwedt

Focal point of social historical research has been the quality of life of *kleine Leute*, that broad segment of the population whose existence for centuries has been determined largely by secular and religious forces. It has been the creative achievement of the "masses" to secure their survival and form their own culture within set boundaries. Purpose of this course is to study and discuss the relationship of challenge and response between authority and populace in Germany from 800 to the present.

Required texts: [To be announced]

Literature

GN 410/610 Introduction to Literary Scholarship

9:00 Schneilin 11:00 Neuse

The main work of the course is accomplished in discussions of the topics presented in lectures; through familiarization with the terminology and techniques of literary analysis; and by applying research methods to problems of literary scholarship. All areas are covered by an analysis of texts, both primary and secondary, and in daily discussion. This course is required for students who wish to become candidates for the M.A., M.M.L., and D.M.L. degrees at Middlebury, including students who intend to enter the program at Johannes Gutenberg-Universität, Mainz.

Required texts to be discussed as models for specific genres and structures include: Friedrich Schiller, *Maria Stuart* (Reclam 64, and Reclam 8143); Heinrich von Kleist,

Das Bettelweib von Locarno (Reclam 8003); Georg Büchner, *Woyzeck* (Reclam 9347 and Reclam 8117); and Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Arche) plus Reclam 8130.

Other texts will be made available.

GN 411/611 Expository Writing in Literary Analysis
11:00 Huber
The course is designed for advanced undergraduate and beginning graduate students. Participants practice expository writing within an academic framework; topics will mainly come from the area of literary analysis. Following a basic introduction to word processing, written exercises include basic and intermediate techniques, expository strategies, an introduction to critical terminology as well as analytical concepts and bibliographical work to include full-size *Referate*. At the end of the course, participants will have a portfolio of about 10 pieces of writing in German which will have been discussed individually and in class.

Required texts: Wahrig, *Deutsches Wörterbuch* (dtv 3136); A.M. Textor, *Sag es treffender* (rororo 6031); other texts to be announced.

GN 451/651 Heinrich Heine
11:00 Kolb
A study of Heine and the controversies that surround him. Students will will read and discuss works that range from early to late, in verse and in prose, concentrating on the question of his modernity.

Required text: Buch der Lieder (Insel-Taschenbuch 33); *Ideen. Das Buch Le Grand* (Reclam 2623); *Aus den Memoiren des Herren von Schnabelewopski* (Reclam 2388); *Romanzero* (Insel-Taschenbuch). Other texts will be provided.

GN 649 *Heimat* and the Evolution of German Identity through Literature
9:00 Ohde
A critical examination of *Heimat* as a central concept of German cultural history. In an effort to trace the evolution of the word and its shifts in meaning, we will read literary texts from the eighteenth century to the present, from Friedrich Hölderlin to Martin Walser.

Required texts : [To be announced]

GN 666 Proseminar/Seminar: German Romanticism
10:00 Vaget
German Romanticism constitutes a cultural revolution in aesthetics, political theory, literature, music, and art. Representative selections from Goethe, F. Schlegel, Novalis, Brentano, Hoffmann, Eichendorff, W. Müller, Heine; A. Müller; C.D. Friedrich, P.O. Runge; Schopenhauer, Schubert, Schumann, Wagner will be read and discussed.

Required texts: [To be announced]

GN 679 Proseminar/Seminar: German Expressionism
10:00 Kenkel
The focus of this course will be the analysis of expressionist concepts in art, film, and literature from 1900 to 1925. We will attempt to identify the elements of expressionist theory.

Required texts: Frank Wedekind, *Lulu* (Reclam 8567); Georg Kaiser, *Von morgens bis mitternachts* (8937); Erläuterungen und Dokumente zu *Von morgens bis mitternachts* (Reclam 8131); Carl Sternheim, *1913* (Reclam 8759); *Prosa des Expressionismus* (Reclam 8397); *Theorie des Expressionismus* (Reclam 9817).

GN 690 Proseminar/Seminar: Theater of the German Speaking Countries after 1945
10:00 Schneilin
This course will analyze literary tendencies and dramatic forms in Austrian, Swiss, and German plays from 1945 to the present.

Required texts: Wolfgang Borchert, *Draußen vor der Tür*; Max Frisch, *Andorra*; Friedrich Dürrenmatt, *Die Physiker*; Peter Weiss, *Die Verfolgung und Ermordung des Jean Paul Marat, dargestellt durch die Insassen der Irrenanstalt Charenton unter der Leitung des Marquis de Sade*; Peter Handke, *Caspar Hauser*; Thomas Bernhard, *Der Weltverbesserer*; Heinar Müller, *Hamletmaschine*

GN 685 New German Cinema
M, T, Th2:00 - 3:30 Vaget
Representative films from the New German Cinema (1962 - present) will be presented as examples of avant-garde filmmaking in Europe. The focus will be on representations of history and memory; women in post-war Germany; innovative approaches to adaptation. Films by Fassbinder, Herzog, Schlöndorff, Syberberg, Trotta, Wenders will be shown and discussed.

Required texts : [To be announced]

Methodology

GN 695 Methods of Teaching Literature
M, T, Th 2:00-3:30
Neuse

The course will stress the following areas: selection of literary works, their introduction and placement, as well as arrangement and method of presenting the main genres.

Prerequisite: Introduction to Literary Scholarship

Required texts: Erna Neuse/Ralph Ley, *Rutgers Manual on Strategies for Teaching German through the Short Story*. (Cherry Hill, N.J.: AATG, 1987); A. von Droste-Hülshoff, *Die Judenbuche* (Reclam 1858); F. Dürrenmatt, *Der Besuch der alten Dame* (Zürich: Arche Verlag, 1956).

GN 697 Teacher Workshop
For details on the projected AATG/Goethe Institute-sponsored Teacher Workshop, see inside back cover.

GN 800 Independent Study

Staff

DM 901 Research Paper

Kenkel

(DML applicants only)

Student Theater Workshop: Büchner's *Woyzeck*

time to be arranged

Nicholas Lasoff will offer a theater workshop in which participants will develop and produce dramatic scenes of Georg Büchner's play *Woyzeck*.

Materials for the stage production will be made available.

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Resident Directors of Studies appointed from the Middlebury College faculty administer the school. The school address is: D-6500 Mainz, Rheinstrasse 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior-year program may choose a semester or a full year of study.The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz, thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning of April and the middle of April is a required orientation period for new arrivals who will only be spending the *Sommersemester* at the university. Prior to each semester the Director of Studies meets with students to guide them in their choice of courses.

The Graduate Program in Germany

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie*, *Vergleichende Literaturwissenschaft* and *Volkskunde*) at the Johannes Gutenberg-Universität. With the permission of the Director of Studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the Director of Studies for inclusion in a Middlebury portfolio. The Director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a scholarship to a Middlebury College graduate student who is an American citizen. In addition, one graduate student is awarded a DAAD fellowship by the German government.

The Junior Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Sommersemester, the Wintersemester*, or the entire academic year. Juniors will enroll in four courses for credit and will write papers for at least three of these. The bulk of the students' work will be in the *Deutsches Institut*, but juniors, especially those majoring in departments other than German, may

take one course in an area other than language and literature. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

Courses

German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Since German universities do not deal in terms of "units" or "credits," Middlebury College assigns unit and letter-grade values to the students' work. These values are determined by the Director of Studies, whose decision is final.

The following courses were among those offered by *Fachbereich 13* during the *Wintersemester* 1989-90. They serve as an example of the type of courses normally offered each semester:

Lecture courses:
German Syntax
German Drama of the Twenties
Expressionist Poetry
Literature and Social History
German Ballads
Bourgeois Realism

Proseminars:
Introduction to Descriptive Linguistics
Introduction to Historical Linguistics
Introduction to Medieval Studies
Introduction to Literary Studies
Introduction to Comparative Literary Studies

Advanced Seminars:
Structuralism
Language and Politics
Heinrich von Kleist
Modern Lyrical Poetry
German Literature in Exile
German Drama of the GDR
Literature and Film
Images of Women in Literature, 1880-1930

For further information and application materials, please contact:
The School in Germany
Middlebury College
Middlebury VT 05753-6131
(802) 388-3711, Ext. 5528

Lehrerwerkstatt Deutsch
in Middlebury

(in Zusammenarbeit mit AATG und Goethe Institut)

Sommer 1990

2-wöchige (1.-14.7.) LEHRERWERKSTATT
- *Neue Entwicklungen im Bereich Deutsch als Fremdsprache*
- *Literatur im Kontext des kommunikativen Sprachunterrichts*

Kosten $1,075
(Gebühr $735; Unterkunft $240; Verpflegung $100)
(Vollstipendien verfügbar)

Please contact:
The German School Workshop
Middlebury College
Middlebury, VT 05753 - 6131
Tel: (802) 388-3711, ext. 5528

Middlebury College
German School
Middlebury, VT 05753 - 6131

FRANÇAIS

Middlebury College

1990-91

The French School
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5523

Summer 1990

Seven-Week Program
June 22- August 10
Total: $3,400
(Tuition $2,210; Board $840; Room $350)

Six-Week Graduate Session
June 25 - August 10
Total: $3,315
(Tuition $2,210; Board $780; Room $325)

Academic Year 1990-91

School in France
Junior and Graduate Programs
Tuition: Full year - $6,900; Semester - $3,500

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Quelques mots pour vous présenter l'Ecole Française

Depuis sa création l'Ecole Française se consacre à l'enseignement de la langue, de la littérature et de la civilisation française. L'étudiant de Middlebury bénéficie d'une double expérience: la maîtrise d'une langue étrangère, et l'accès à d'autres disciplines telles que la linguistique, les sciences sociales, qui permettent d'explorer la culture française, la littérature et la pédagogie. Un très haut degré de coordination entre ces aspects différenciés du programme permet aux futurs professeurs de profiter de pratiques diverses et de mieux s'adapter aux situations professionnelles devenues de nos jours de plus en plus exigeantes.

Les cours de langue dits pratiques visent à la maîtrise du français: la langue étant un objet social, il est essentiel d'explorer la société dans laquelle elle est enfin un outil de création esthétique, ce qui rend l'étude de la littérature indispensable. Ces grands principes qui orientent le programme n'ont guère varié depuis le début.

Ce public étudiant, par contre, s'est lui beaucoup diversifié et la répartition des cours dans les différentes rubriques en a été sensiblement modifiée. Cet été, la moitié des cours proposés sont des cours de langue pratique.Les étudiants de sept semaines viennent à l'Ecole d'abord pour améliorer leur français parlé ou écrit. Les étudiants de six semaines cherchent eux aussi une compétence linguistique plus poussée et plus diversifiée. Chacun voudra profiter de ce qui convient à son niveau et à ses goûts dans les cours de civilisation et de littérature.

Nous avons le plaisir de retrouver cette année parmi nous de nombreux amis et professeurs qui ont déjà enseigné à Middlebury, en été. Vous reconnaîtrez, j'en suis sûr, leurs noms, et découvrirez avec intérêt les sujets qu'ils se proposent d'enseigner pour vous cette année. Nous accueillerons aussi quelques nouveaux collègues.

Je remercie anciens et nouveaux collègues, professeurs de langue et de littérature, étudiants de tous niveaux, de venir se joindre une nouvelle fois à l'Ecole Française d'été de 1990. Je conseille à tous les étudiants de lire attentivement ce bulletin. Ils pourront ainsi apprécier la richesse et la diversité du programme qui leur est proposé (histoire, linguistique, sémiotique, didactique, poésie, roman, civilisation, cours de langue, de phonétique, etc.).

L'Ecole d'été de 1990 se devait de s'associer aux célébrations du 75ème anniversaire des Ecoles de langue. Nous fêterons l'événement grâce à une langue universelle : la musique. Pour sa part l'école française célébrera à sa façon ce grand moment: une belle exposition de gravures et caricatures de Daumier sera présentée et accompagnée de conférences au cours du mois de juillet. Ne manquez pas d'assister aux évènements artistiques de l'été prochain. Ils permettront de réunir toutes les écoles autour de manifestations de qualité.

Venez et revenez cette année pour célébrer l'anniversaire du 14 juillet 1790 (Fête de la Fédération) : après les festivités du bi-centenaire de l'été dernier, il est bon de continuer les traditions !

Daniel Jourlait

The Middlebury Language Schools

In 1990, the Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

French at Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training at five levels of proficiency from beginning to advanced, and graduate programs leading towards the M.A., M.M.L., or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend their junior year in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design: students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in dining halls where only French is spoken. The summer climate is usually pleasant, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of French and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Program of Studies

The courses numbered 100-499 are offered in the seven-week session: a full program is roughly equivalent to three college semester courses. Graduate courses, numbered 501-900, are offered in the six-week session to students working towards a Master's degree, a doctoral degree, or the degree

of Master of Modern Languages. A full six-week program is equivalent to three course units or nine credits.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. They must also have taken the equivalent of five years of college-level French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees.

To receive the Master's Degree in French, students must earn a total of twelve course units. They are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn remaining units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in the fields of French language, literature, and civilization.

Master of Modern Languages: The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish), or a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The Director of the Language Schools administers and supervises the M.M.L. in close consultation with the directors of the individual schools involved in a student's program. A Master's degree in English or a foreign language is a prerequisite for entrance into the M.M.L. program. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; two graduate courses in a second language (German, Italian, Russian, or Spanish); comprehensive examinations in both languages; one year's residency in France; proof of successful teaching experience; a dissertation and its oral defense.

All new students must complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in French and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which the student must complete within the six weeks of the graduate session.

Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Credits

The seven-week session, levels 100-499, normally carries a total of three units. One unit is equal to three semester hours of credit.

The full six-week graduate session, levels 501-900, is comprised of three graduate courses for a total of three units of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits it will grant for the summer's work at Middlebury. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits it will ultimately award for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving their own campus.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the Dean to transfer a maximum of three units or the equivalent from another institution. Students may transfer only courses taken after successful completion of the initial summer and formal admission to degree candidacy: they may not transfer toward a Middlebury graduate degree courses taken at other institutions before the first summer of study.

In past years some of the Language Schools have offered two-week graduate seminars. Please note that only two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. Two-week seminar units may not be applied toward the M.M.L. or the D.M.L. degrees.

To obtain approval for a transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credits towards an advanced degree at an accredited college or university; that the courses are taught in French in the areas of language analysis, culture and civilization, literature, or professional preparation. Language practice courses may not be transferred, and the courses should not duplicate courses already taken for degree credit. This information must be sent to the Dean of the French School for approval prior to the student's registration in the course.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candi-

dates and by the 10th of January for March degree candidates. Whether earned at Middlebury College or transferred from another institution, all credits and units expire after ten years.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions and in the graduate programs in the schools abroad.

Financial aid is offered on the basis of need as determined by the Financial Aid Office, and academic ability, as rated by the dean. We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of students' need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order for you to be considered in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page of the Financial Aid Information Sheet. Applications that become complete after March 15 will be considered as funds continue to be available.

For the summer, financial aid is generally offered in the form of employment and grant aid. Employment assistance is work in the cafeteria-style dining halls, where students help in serving food and clearing tables. Students who are in a Middlebury degree program may also apply for a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through their home lending institution to fill any remaining need.

For the academic year abroad assistance directly from Middlebury is available only for students enrolled in a Middlebury graduate degree program or for Middlebury undergraduates. Other students should consult the financial aid offices at their home institutions. Students with need are usually offered a combination of College grants and Perkins Loans, with any remaining need met by a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through the student's home bank.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Scholarships

The following scholarships honor students, friends, or faculty of the French School: The Frieda Derdeyn Bambas Scholarship, The Lea Z. Binand Scholarship Fund, The Stella Christie Scholarship Fund, The French Center in New England Fund, L'Amicale (French School Alumni Association) Scholarship Fund, The Claude Lévy Scholarship Fund, and The James Richardson Scholarship Fund. Candidates for financial aid need not apply for a specific scholarship. We will automatically consider all financial aid applicants for an award from the appropriate scholarship listed above or from the general grant fund.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students must pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollment. Other refunds are published in the Language Schools Handbook mailed to enrolled students in May.

The extra course fee for the six-week session is $750.

Auditing

Those who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $815 (tuition $465; room and board $350).

Application and Admission

Students apply for admission to the seven-week intensive language program, to the junior year program in Paris, to one of the graduate degree programs on the Middlebury campus, or to the graduate program on the Middlebury campus followed by the academic year in Paris.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on the tests administered before the start of classes. By applying for admission, a student agrees to accept the placement indicated by the test results.

Applications are processed until the start of the program in June, but as some levels may be fully subscribed by mid-March, early application is desirable. For more information or an application, contact the French School at:
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5523

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

The French School

Director: DANIEL JOURLAIT. Professeur, U.E.R. pour Etudiants Etrangers, Université d'Aix-Marseille III. D.E.S., C.A.P.E.S. de lettres modernes. Doctorat, Université de Paris IV-Sorbonne.

Dean: Mireille BARBAUD-MCWILLIAMS, Visiting Assistant Professor of French, Middlebury College. Doctorat de 3e cycle, Université de Paris X-Nanterre.

Dean (after July 1)**:** NANCY O'CONNOR, Professor of French, Middlebury College. Ph.D., Cornell University.

Faculty

JEAN-MICHEL ADAM. Professeur, Université de Lausanne. Doctorat-ès-lettres.

DOMINIQUE AGOSTINI. Maître de conférences, Université de Paris-Créteil (I.U.T.). Ancien élève de l'Ecole Normale Supérieure (Saint-Cloud). Doctorat de 3e cycle. Agrégation de sciences sociales.

ISABELLE AVON. Assistante, Institut d'Etudes Françaises pour Etudiants Etrangers, Université d'Aix-Marseille III. Maîtrise d'anglais, D.E.A. de linguistique, Université de Provence.

RENEE BALIGAND. Professeur associé, Université de Toronto. Ph.D., Université de Toronto.

CLAUDE BEAUCLAIR. Comédien. Metteur-en-scène. Directeur, Compagnie Inter-Europe-Spectacle (Paris).

MIREILLE BELLONI. Lecturer, University of Michigan. Ancienne élève de l'Ecole Normale Supérieure (Fontenay). D.E.A. de civilisation américaine. Agrégation d'anglais. M.A., University of Canterbury.

GEORGES BERUBE. Associate Professor, York University (Toronto). Ph.D., Université de Laval.

JEAN LOUP BOURGET. Maître de conférence, Université de Paris V. Ancien élève de l'Ecole Normale Supérieure (Ulm). Agrégation d'anglais. Doctorat-ès-lettres.

ODILE CHALLE. Maître de conférences, Université de Paris-Dauphine. Doctorat en didactique des langues et des cultures. Diplôme d'études supérieures de gestion (télévision, télécommunication, télématique).

MARIE MADELEINE CHARLIER. Lecturer, Columbia University in Paris. M.A., McGill University. D.E.A., Université de Paris I.

CARMEN COMPTE. Chargée de recherches, Bureau pour l'Enseignement de la Langue et de la Civilisation Françaises à l'Etranger (B.E.L.C.), Centre International d'Etudes Pédagogiques de Sèvres (C.I.E.P.). D.E.A. en sciences de l'éducation, Université de Paris. Ph.D., New York University.

JACQUES COTNAM. Professor, York University (Toronto). Ph.D., Université de Laval.

DANIEL DELAS. Maître de conférences, Université de Paris X-Nanterre. Agrégation de lettres.

MICHELE FAY. Chargée de cours, Université de Paris X-Nanterre. C.A.P.E.S. de lettres classiques.

MARTHE GARNIER. Professeur, Université d'Aix-Marseille II (I.U.T.). Maîtrise de linguistique appliquée, Université de Paris XIII. C.A.P.E.S. d'anglais.

ALINE GERMAIN-RUTHERFORD. Lecturer, York University (Toronto). D.E.A. de linguistique, Université d'Aix-Marseille I.

JEAN PIERRE GOLDENSTEIN. Maître de conférences, Université de Paris III- Sorbonne Nouvelle. Doctorat de 3e cycle.

ELISABETH GUIMBRETIERE. Maître de conférences, Université de Paris III. Doctorat de 3e cycle.

PIERRE HAILLET. Course Director, York University (Toronto). Lecturer, University of Toronto. Maîtrise de linguistique française, Université de Paris III-Sorbonne Nouvelle.

PHILIPPE HAMON. Professeur, Université de Paris III-Sorbonne Nouvelle. Doctorat-ès-lettres.

GENEVIEVE IDT. Maître de conférences, Université de Paris X-Nanterre. Ancienne élève de l'Ecole Normale Supérieure (Sèvres). Agrégation de lettres classiques.

MICHELLE LANVIN. Maître de conférences, Université de Montpellier III-Paul Valéry. Doctorat de 3e cycle.

ISABELLE LASSERRE. Maîtrise, Université de Bordeaux. Maîtrise de linguistique, Université de Toronto.

ROGER LAUVERJAT. Maître de conférences de littératures comparées, Université de Perpignan et Institut pour Etudiants Etrangers, Université de Montpellier. Agrégation de lettres modernes.

CATHERINE LEGOUIS. Assistant Professor, Mount Holyoke College. Ph.D., Comparative Literature, Yale University.

THIERRY LETERRE-ROBERTS. Assistant, Université de Paris X-Nanterre. Ancien élève de l'Ecole Normale Supérieure (Ulm). Agrégation de philosophie.

FRANÇOIS MARIET. Professeur, Université de Paris-Dauphine et Institut d'Etudes Politiques. Ancien élève de l'Ecole Normale Supérieure (Saint-Cloud) et de l'I.E.P. de Paris. Doctorat-ès-lettres.

BERNARD MASSON. Professeur, Université de Paris X-Nanterre. Doctorat-ès-lettres.

FRANÇOISE MOJERET. Comédienne, Compagnie Inter-Europe-Spectacle.

CORINNE MOLLARET. Professeur adjoint, Institut pour Etudiants Etrangers, Université d'Aix-Marseille III. Licence d'anglais.

LAURENT PATENOTTE. Instructor, Phillips Exeter Academy. M.A., University of Michigan.

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LOUIS PORCHER. Professeur, Université de Paris III. Ancien élève de l'Ecole Normale Supérieure (Saint-Cloud). Doctorat-ès-lettres.

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GUY SPIELMANN. Assistant Professor, Marquette-Northern Michigan University. Maîtrise, Université d'Aix-Marseille I. M.A., Vanderbilt University.

CHRISTINE VALERO. Professeur, Lycée de Compiègne, Columbia University Programs in Paris. C.A.P.E.S. de lettres modernes.

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JEAN-LOUIS VISSIERE. Maître de conférences, Université d'Aix-Marseille I. Ancien élève de l'Ecole Normale Supérieure (Ulm). Agrégation de lettres classiques.

Administrative Staff

CATHY EKSTROM. Bilingual Secretary.

ERIC PERRAMOND. Assistant to the Director.

CHRISTOPHE KNOX. Office Assistant.

OLIVIER KNOX. Theater Assistant.

CONSTANCE WEEMS. Bilingual Secretary.

BONNIE WOOLLEY. Bilingual Secretary, Choir Director.

Intensive Language Courses

Students registered in the intensive language courses (seven-week session) are enrolled in courses 101 to 499 according to their level of proficiency as determined by placement tests administered at the beginning of the session. Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. The normal course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 25 at 8:00 a.m.

Schedules, texts, and staffing are subject to change.

101-102-103 Beginning French.
Thierry Leterre-Roberts, Guy Spielmann

Méthode de Français is designed as a complete approach to the French language, encompassing not only listening and speaking abilities, but also reading and writing skills. The author's concern with authenticity accounts for the use of idiomatic expressions (ranging from the colloquial to the literary) and constant references to French civilization through the story of two characters. The "method" is audio-visual, relying on the use of videos and tapes, with daily work at the lab, but, though it emphasizes oral and global comprehension, each lesson offers a set of grammar drills and exercises and is carefully structured to allow for full systematic practice of the four skills, so that students are able to handle any kind of situation by the end of the seven weeks. (3 units)

201-201-203 Early Intermediate French
Catherine Legouis, Christine Valéro

Continuation of 101-102-103. Active and systematic

review of grammatical structures and problems. Accelerated method of using video. Greater emphasis will be placed on reading and writing. At the end of this course students should be able to read a contemporary text of moderate difficulty, and to express their opinions about it in phonetically accurate French and short critical papers. Depending on student preparation and performance, this course corresponds to the second and third semester of French. (3 units)

211-212-213 Intermediate French

Coordinator: Laurent Patenotte;
Marthe Garnier, Marie Madeleine Charlier

This course is intended for students whose study of first-year French is recent and who wish to continue their study and perfect their skills. It includes active and systematic review of grammatical structures and problems, oral comprehension and production, and a greater emphasis on reading and writing. Depending on student preparation and performance, the entry level for this course corresponds to the third semester of college level French.
(3 units)

300 and 400 Level - Advanced French

At the advanced level, students are assigned to sections and levels according to their performance on the placement tests given at the beginning of the session. The program is organized by specific skills: oral comprehension, oral production, composition, and structures of French grammar. Each skill involves one hour of class a day, plus outside work in the language laboratory or small drill and correction sections.

The 300 level courses are for students who are ready to enter the fifth or sixth semester, or third year of college French, depending on the individual. The 400 level courses correspond to the fourth year, in both language skills and content.

301/401 Oral Comprehension

Corinne Mollaret, Pierre Souque

These courses are designed to introduce students to authentic, unrehearsed material recorded in France. Emphasis will be placed on developing competence in listening skills in direct relation to everyday situations in a francophone culture. Both standard and regional accents will therefore be reviewed with the aim of understanding the people of contemporary France. Regular work assignments together with supplementary materials used both in class and in the language lab will help familiarize the student with a wide range of real-life conversations, and will include the study of idiomatic spoken French. Students will be placed in 301 or 401, depending on placement test results.
(.5 units)

302/402 Oral Production

Michelle Lanvin, Isabelle Lasserre

The aim of these courses is to develop and improve students' ability to express themselves in correct standard French in given situations, without neglecting idiomatic aspects of the language or *le français comme on le parle.* Though the composition of classes may be different from that in 301/401, the course will be based on the same premises and materials. Students will be placed in 302 or 402, depending on placement test results.
(.5 units)

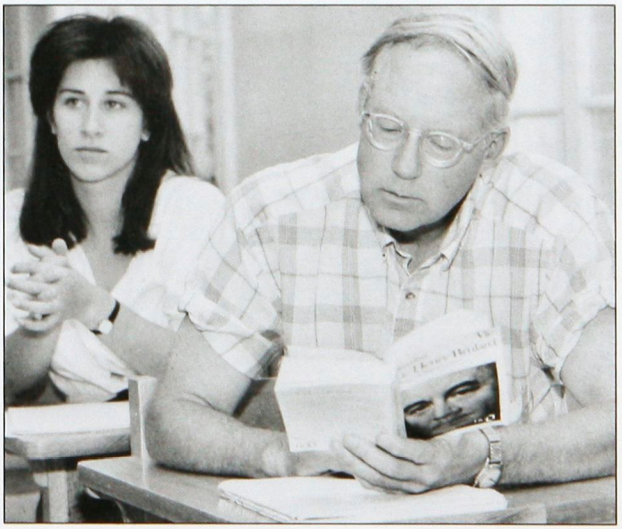
303 French Grammar

Jacqueline Rousselon, Christine Valéro

This course is intended for students who have a basic familiarity with the French language, who generally know the most frequent forms and structures but who are still insecure in using them, especially in writing. A thorough review of grammar will be presented, with emphasis on points that offer most difficulties to speakers of English. Students will gain a sense of the architecture of the language, how different parts are related and function together, and how one chooses to articulate those different elements to express a meaning. (1 unit)

311 Composition Renée Baligand

This course is devoted to the acquisition of writing skills. A great variety of exercises will lead the student through different types of writing, such as descriptive, narrative, and argumentative prose, as well as "personal diary" style. An emphasis will be placed on the study of vocabulary, grammatical structures, and textual articulation. Regular work assignments will help the student in developing his/her abilities in written expression. (1 unit)



411 Grammar and Composition Pierre Haillet

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of modern French will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose, as well as a "personal diary". The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. (1 unit)

Students who perform particularly well on the placement test will be allowed to enroll in one of the following courses:

423 Introduction to Structural Linguistics Pierre Haillet

The aim of this course is to familiarize the student with the main concepts of structural linguistics and their application to grammatical and textual analysis. Some applications of linguistic analysis in the area of studying/teaching French as a foreign language will be discussed. Structures of modern French as a means of communication will be studied at various levels of analysis, and the most important theories in the areas of general linguistics, phonology, morphology, syntax, semantics, and pragmatics will be reviewed. A systematic practice of exercises will help the student in acquiring the mastery of the techniques of linguistic analysis.

Text: Renée Baligand, Part Bhatt, Pierre Léon, *Structure du français moderne* (Canadian Scholars Press Inc.).

(1 unit)

470 France from a Regional Viewpoint
Pierre-Marc Renaudeau

This course deals with France from its earliest history to the political impact of regional leaders today. Three Frances emerge: the France of the provinces of the Old Regime, the France developing into a national entity, and the post-crisis France where each region is in competition with the others.

To follow this evolution, we will study the area's geography, including historical, administrative, political, and human aspects. (1 unit)

Graduate Program of Studies

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing Middlebury's M.A., M.M.L., or D.M.L. degree, the French School welcomes each summer 'non-degree' students (i.e., candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

New students enrolled in the graduate session must take a written language test before they register. According to their performance, they may be placed in one of the following: 511 *(Grammaire et composition)* or 611 *(Composition avancée)*. After the written language test, new students must have an interview with a phonetics instructor. According to results of the interview, the student will be placed in 505 *(Production orale)* or exempted from a phonetics course. In the latter case, he/she will take the proficiency test required for the M.A. degree during the third, fourth, or fifth week of the session. New students may register only when thay have received the results of the written language test and of the phonetics interview.

A normal load is three courses (nine semester hours) selected in consultation with the Director or Dean. Permission to take an extra course is granted only exceptionally by the Dean of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: l) foundation courses which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; 2) specialized courses which allow the student to build on this foundation and acquire broader and more sophisticated knowledge. Courses of the first type are a permanent part of the program and are offered each summer. The more specialized courses change each year depending on the faculty and their specialities, allowing for a variety of subjects and approaches.

Courses at the 500, 600, and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. The numbering of graduate courses is arranged to indicate level of difficulty. Beginning graduate students normally take 500 level courses, while 700 level seminars are usually for finishing M.A. candidates. The 800 level courses are mainly for doctoral candidates or highly qualified master's candidates. 900 level courses are for D.M.L. candidates only. Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, June 28th.

M.A. Degree Requirements: Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury French School. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained at a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

A maximum of three units may be transferred from other graduate programs following approval by the Dean of the French School. Two units earned at Middlebury's

two-week seminars may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. **N.B.:** Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must have been taken after admission to candidacy at the end of the first summer session.

Distribution requirements for those students choosing to earn their degrees on the Middlebury campus:

a) one unit in advanced composition (611 or the equivalent);
b) certificate of competency or proficiency in phonetics;
c) two units in civilization;
d) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris as well as on the Middlebury campus:

a) one unit in advanced composition (611 or the equivalent);
b) certificate of competency or proficiency in phonetics;
c) two units in civilization;
d) two units in literature (including 59l or the equivalent);
e) *mémoire.*

I. Cours de Langue

A. Production orale

505 Production orale
Coordonnateur: Aline Germain-Rutherford;
Renée Baligand, Michelle Lanvin, Hélène Simoës.

L'objectif de ce cours est de développer la perception auditive et les capacités d'expression orale de l'étudiant pour lui permettre de COMMUNIQUER plus facilement et effectivement en français. L'accent sera mis à la fois sur la prononciation (phonèmes, rythme, intonation) et sur la compréhension et l'expression orale à travers des exercices de discrimination auditive, de répétition et de simulation de situations de communication. La progression de chaque unité du cours ira d'une expression orale très dirigée d'un point de vue phonétique, vers une expression plus libre et spontanée à l'intérieur de situations de communication variées.

Textes: Francine Cicurel, Elizabeth Pedoya, Rémy Porquier, *Communiquer en français* (Hatier International, 1987).

B. Grammaire et composition

511 Grammaire et composition
Coordonnateur: Daniel Perramond;
Isabelle Avon, Corinne Mollaret
Par placement. Sections limitées à quinze étudiants.

Ce cours offre une revue systématique des points de grammaire fondamentaux, en particulier du système verbal et de l'application pratique des règles au niveau de la phrase et de son intégration dans le paragraphe.

611 Composition avancée
Coordonnateur: Daniel Perramond;
Isabelle Avon, Mireille Belloni

Ce cours est obligatoire pour la maîtrise. Il donne aux étudiants le moyen d'utiliser des structures grammaticales complexes. On accordera une attention particulière à l'étude des niveaux de langue.

618 Traduction Mireille Belloni
Prerequisite: 611

Ce cours s'efforcera, par la traduction de textes contemporains, d'aider les étudiants: 1) à approfondir leur connaissance de la langue française par un travail rigoureux d'enrichissement du vocabulaire, des expressions idiomatiques et de la syntaxe; 2) à commencer à prendre conscience des caractéristiques spécifiques de chacune des deux langues. Les étudiants devront avoir à leur disposition un bon dictionnaire bilingue (Collins & Robert, par exemple) et un bon dictionnaire unilingue (Le Petit Robert).

C. Atelier de théâtre

508 Atelier de théâtre Françoise Mojeret

Cet atelier est destiné aux étudiants désirant améliorer leur capacité orale tout en étendant leur connaissance du théâtre français. Il est particulièrement utile pour les étudiants se destinant à l'enseignement puisqu'il permet de gagner de l'assurance en apprenant à allier parole et comportement.

Le cours appliquera les techniques théâtrales de la méthode de Georges LeRoy, professeur au Conservatoire national d'art dramatique de Paris, c'est-à-dire, articulation, respiration, pose de la voix, scènes du théâtre classique et contemporain jouées à deux ou à plusieurs, improvisations. Deux vidéos seront réalisées au cours de la session permettant un travail autocritique.

Les étudiants de l'atelier participeront à un ou plusieurs spectacles dirigés par Claude Beauclair.

II. Linguistique

624 Introduction à la linguistique française
Jean-Michel Adam

Consacré à l'approche de la dimension énonciative des textes, ce cours d'introduction à la linguistique française portera sur le système des temps et sur ce qu'on appelle l'"appareil formel" de l'énonciation (indices de personnes, adverbes, modalités, mais également connecteurs, effets citationnels, etc.). L'objectif de cet enseignement est double: revoir certaines notions grammaticales en apportant des connaissances linguistiques indispensables pour enseigner

le français, d'une part, et définir des instruments précis d'analyse des textes littéraires et non littéraires, d'autre part.

Texte: D. Maingueneau, *Eléments de linguistique pour le texte littéraire* (Bordas, 1986).

625 Sémiotique : la description Jean-Michel Adam

Ce cours d'introduction à la sémiotique et à la linguistique textuelle proposera un triple examen de la description. La première partie sera consacrée, d'une part, à comprendre, à la lumière de la tradition rhétorique, d'où vient la description et, d'autre part, à dresser un rapide historique de la description littéraire (à partir, surtout, de son inscription dans le récit). La deuxième partie, plus linguistique, examinera les procédures de mise en texte communes à toutes les formes de description.

Texte: Jean-Michel Adam, André Petitjohn, *Le Texte descriptif* (Nathan-Université, 1989).

III. Civilisation

530 La France contemporaine Dominique Agostini

Ce cours décrira les aspects géographiques, historiques, économiques et institutionnels de la France actuelle. Il s'agira de comprendre à la fois les permanences de la société française et les facteurs qui à l'aube de l'ouverture du grand marché européen de 1992 transforment l'économie et la culture française. On cherchera donc à présenter ici un vaste tableau synoptique de la réalité française.

546 Paris au pluriel et au quotidien Charles Sala

Ce cours se propose d'aborder la réalité actuelle de Paris, sans la séparer de son passé ni de son héritage. Le travail sera basé sur de nombreuses projections. Tout d'abord il s'agira d'une mise au point de l'évolution de la ville à travers les âges (architectures, événements, régimes politiques). Ensuite il y aura une alternance entre le quotidien (vie, loisirs, transports) et les traces culturelles (bâtiments et lieux chargés d'un sens particulier, promenades littéraires, Paris secret). Une partie importante du travail sera réservée à l'urbanisme du XIXe siècle (Second Empire) et aux transformations actuelles: Défense, Gare de Lyon, Beaubourg, Palais d'Orsay, les Halles, etc. Une partie terminale sera consacrée à l'image de la ville dans la peinture du XVe siècle à nos jours ainsi qu'aux photos de Paris au XIXe et au XXe siècles.

631 La place de la France dans le monde
Dominique Agostini

La France est aujourd'hui une puissance moyenne. Mais son passé, sa dimension culturelle, son arsenal nucléaire lui permettent de jouer sur la scène internationale un rôle qui dépasse sa dimension politique et économique. La France occupe ainsi à côté des deux Grands (Etats-Unis et Union soviétique) une place originale. Elle est parti prenante dans tous les grands problèmes : Proche-Orient, pays en voie de développement, désarmement, etc... Ce cours décrira d'une part les grands principes de la politique extérieure de la France, et d'autre part évaluera la place actuelle de la France dans le monde face aux grandes puissances et en contact avec les pays en voie de développement et avec les nouvelles zones de prospérité de l'Océan Pacifique.

653 Le cinéma français 1935-1945 Jean-Loup Bourget

Age d'or du cinéma français, les années 30 constituent un moment privilégié pour étudier les rapports entre cinéma et société, entre esthétique et idéologie. La sympathie pour les idéaux progressistes et pour le Front populaire s'affirme avec force chez Renoir (de *Toni* à *La Marseillaise)* et chez Duvivier *(La Belle Equipe)*. Dans le même temps, un courant noir ou pessimiste est illustré par Carné *(Le Quai des brumes, Le Jour se lève)*, Duvivier, Grémillon, et par Renoir lui-même *(La Règle du jeu)*. Certains tiendront ces films pour responsables de la défaite de 1940. Dans la France de Vichy et de l'occupation allemande, malgré l'exil des uns et l'interdit qui frappe les Juifs, l'âge d'or, paradoxalement, se poursuit. Une riche veine fantastique *(Les Visiteurs du soir, L'Eternel Retour, La Main du diable)* voisine avec les réalismes: paysan *(Goupi Mains Rouges)*, lyrique *(Remorques)*, policier *(L'Assassin habite au 210)*...

Texte: Jean-Pierre Jeancolas, *15 ans d'années trente* (Editions Stock, 1983).

657 Les musiques des Français François Mariet

Quelle est la culture musicale des Français aujourd'hui? Q'écoutent-ils? Que jouent-ils? Vont-ils au concert, à l'opéra? L'objectif de ce cours est de dégager les grandes tendances du goût musical des Français et de son évolution depuis le début du siècle. Le cours prendra en compte aussi bien la musique classique que les variétés, chanson et rock'n roll. De Ravel au Top 50.

La musique parvient à la majorité des Français par la radio et la télévision. "Pour ceux qui aiment le jazz", "Salut les Copains", autrefois, "Le Top 50" sur Canal Plus, le "Cabaret de musique classique" de M6, NRJ, "Stop ou encore" sur RTL, autant d'émissions de radio puis de télévision qui ont forgé et forgent encore la culture musicale des Français. France-Musique, Radio Classique, mais aussi des revues (*Diapason, Jazz Hot, Guitare, Opéra,* etc.) sont également des médias privilégiés de la musique.

Le cours se propose donc de faire connaître les goûts et consommations musicales. Divers documents vidéo et sonores seront donc mobilisés dans la classe. Les lectures comprendront aussi bien des classiques (Proust, Debussy) que des extraits de presse spécialisée.

(2 heures par jour, 28 juin-18 juillet)

730 Les points communs et les différences

Louis Porcher

L'idée directrice sera la suivante: les phénomènes qui sont présents dans toutes les sociétés et que chaque société traite de manière particulière, constituent la meilleure base d'un enseignement de civilisation étrangère. Ils permettent en effet aux étudiants de comprendre la civilisation étrangère par rapport à leur propre civilisation.

On travaillera donc sur quelques thèmes qui sont à la fois présents partout et vécus différemment selon les sociétés. Ils fournissent un moyen de décrire les manières de vivre d'un pays donné dans un grand nombre de domaines. Le thème de l'eau, par exemple, de "parcourir" la France en diverses directions : fleuves, mers, pêche, ports, nourriture, santé, littérature, peinture, proverbes, météorologie, etc... On pourrait faire la même analyse à propos des animaux, des villes, etc... Le but de ce cours sera d'élaborer, à partir de quelques thèmes, des exemples de cours de civilisation, directement utilisables dans un enseignement de français langue étrangère.

Texte: Louis Porcher, *Manières de classe* (Hatier-Didier).

732 La Révolution après la Révolution

Pierre-Marc Renaudeau

Tout intellectuel français du XIXe siècle et du premier XXe siècle est tenu, dans ses écrits, de se prononcer sur la Révolution. Bien plus, pour ce qui concerne la pensée politique, on peut sans crainte affirmer que les systèmes d'idées se rapportent tous à cette mesure commune, la Révolution, soit pour la rejeter, l'intégrer ou la dépasser. Il en est ainsi jusqu'en 1945. Quand et pourquoi délaisse-t-on cette référence? Cela aussi nous tenterons d'y répondre.

748 L'homme qui aimait le cinéma: François Truffaut

Jean-Loup Bourget

Disparu prématurément en 1984, Truffaut a laissé une oeuvre inégale mais attachante, traversée de courants contradictoires et secrets: l'imitation de Hitchcock, mais aussi celle de Vigo, et le culte de Renoir; la passion du cinéma, mais aussi le respect, poussé jusqu'au scrupule, du livre et de la littérature; le goût de la polémique, mais aussi la tendresse et la sensibilité d'un écorché vif.

On se propose d'étudier notamment le thème de l'enfance et la veine autobiographique des *400 Coups*; les adaptations littéraires et la veine "calligraphique" de *Jules et Jim* au *Dernier Métro*; la veine contemporaine et passionnée de *La Peau douce* et de *La Femme d'à côté*; la mise en scène "en abyme" de *L'Enfant sauvage* et de *La Nuit américaine*.

Texte: Anne Gillain, *Le Cinéma selon François Truffaut* (Flammarion, 1988).

749 De Tocqueville à Raymond Aron: la démocratie

François Mariet, Dominique Agostini

Ce cours vise à familiariser les étudiants avec deux écoles de pensée qui ont marqué les idées politiques et sociales en France au XXe siècle : leur thème commun, la démocratie dans tous ses aspects: politiques, économiques et culturels.

Toqueville comme Aron ont été amenés par les périodes historiques qu'ils ont traversées à réfléchir sur les révolutions passées pour en tirer des leçons. Leur objectif est commun: concilier liberté et égalités. Aussi développeront-ils une réflexion permanente sur la démocratie et ses institutions.

Lorsque Aron disparait, le quotidien *Libération* titre à la une sur une pleine page: "La France a perdu son prof". En fait, les Français venaient de découvrir, après les vagues idéologiques qui ont monopolisé le devant de la scène intellectuelle (existentialisme et marxisme), deux penseurs modernes de démocratie.

Ces deux auteurs ont en commun d'avoir systématiquement tenté de penser la spécificité française à travers les expériences étrangères, notamment américaines. Leur lecture est donc particulièrement utile à l'approche comparatiste et à l'étude de l'image des Etats-Unis en France: Toqueville n'a-t-il pas forgé l'image de l'Amérique en France?

Enfin, Tocqueville et Aron sont indispensables pour comprendre leur époque: penseurs de l'équilibre, ils n'ont cessé de combattre à la fois les excès de la révolution et de la restauration.

A partir de la lecture des textes classiques de ces deux auteurs, le cours dégagera leur contribution à l'établissement de la pensée française contemporaine.

750 L'essai dans le Québec contemporain

Georges Bérubé

Parmi les genres littéraires, l'essai a la particularité d'être protéiforme, c'est-à-dire que dans la mesure où il peut traiter les contenus les plus variés, on le retrouve sous sa forme philosophique, politique, littéraire, polémique, etc. A travers l'étude d'oeuvres illustrant différentes formes de l'essai, l'étudiant sera amené à réfléchir sur des écritures qui, chacune à sa façon, reflètent le Québec contemporain, tout en permettant à chaque auteur de construire cette réalité et de s'y inscrire. Ainsi seront évoqués des problèmes tels que l'identité du Québécois, sa langue, ses valeurs et la perception de l'avenir de la collectivité.

IV. Littérature

591 Analyse textuelle

Coordonnateur: Roger Lauverjat;
Daniel Delas, Michele Fay, Jean Pierre Goldenstein

Obligatoire pour les étudiants allant à Paris.

Ce cours vise à donner aux étudiants une méthode qui leur permette de résoudre les problèmes divers (historiques, philosophiques, esthétiques) qu'ils auront à se poser lorsqu'ils analyseront un texte littéraire. C'est donc une introduction aux différents types de discours critiques

(linguistique, structural, stylistique, psychanalytique) et à la description et l'interprétation de l'oeuvre littéraire.

561 Littérature d'enfance et de jeunesse Geneviève Idt

"Il n'y a pas de littérature pour enfants, il y a la littérature" (F. Ruy-Vidal, éditeur pour la jeunesse). La spécificité de la littérature pour les enfants est problématique, mais les éditeurs leur destinent actuellement une part croissante de leur production. Les textes proposés sont nombreux, mais courts et de langue facile, variés, destinés à des âges différents, postérieurs à 1940. Plus ou moins légitimés par l'institution scolaire ou éditoriale, considérés soit comme des "classiques", soit comme des "livres-amorce", ils ont été choisis en raison de leur succès actuel auprès des jeunes lecteurs français à l'école, au collège, dans les bibliothèques.

Textes: Antoine de Saint Exupéry, *Le Petit Prince* (Gallimard, Folio-Junior); Robert Desnos, *Chantefables et Chantefleurs* (Grund); Sempé et Goscinny, *Le Petit Nicolas*, (Gallimard, Folio); Pierre Gripari, *La Sorcière de la rue Mouffetard et autres contes de la rue Broca* (Gallimard, Folio-Junior); Michel Tournier, *Vendredi, ou la vie sauvage* (Gallimard, Folio-Junior); Pef, *La Belle Lisse Poire du Prince de Motordu* (Gallimard, Folio-Benjamin); Stéphanie, *Des Cornichons au chocolat* (Livre de poche).

662 Sartre aujourd'hui Geneviève Idt

Dix ans après la mort de Sartre, l'oeuvre de cet écrivain philosophe, est encore, ou de nouveau, une référence pour les intellectuels. Mais la parution de nombreux écrits posthumes a renouvelé l'image traditionnelle de l'"écrivain engagé". Ce cours propose une initiation à cette oeuvre, à travers la lecture méthodique de trois textes littéraires de genres différents. *La Nausée* annonce une recherche philosophique sur le rapport entre le réel et le langage, la vie et le récit. *Les Séquestrés d'Altona* met en scène un mythe moderne, la décomposition d'une famille après les violences de la deuxième guerre mondiale. *Les Mots* est le "roman vrai" d'une vocation enfantine. Ces textes seront éclairés à partir des écrits intimes de Sartre, carnets et lettres, et des travaux les plus récents. Ils permettront d'évoquer l'histoire des idées en France depuis les années trente.

Textes: Jean-Paul Sartre, *La Nausée* (Gallimard, Folio); *Les Séquestrés d'Altona* (Gallimard, Folio); *Les Mots* (Gallimard, Folio.

681 Le texte poétique Philippe Hamon

Le cours traitera de questions théoriques et générales. (Qu'est-ce que la poésie? Comment la définir? Faut-il l'opposer à la prose? L'essence du poème est-il l'image? Le poème par excellence est-il le poème lyrique? La poésie est-elle un jeu? etc.) On posera aussi la question de savoir quelle est la méthode la plus appropriée pour analyser un poème. Le cours s'appuiera sur un échantillon de poèmes français, de Ronsard à A. Breton, en passant par Baudelaire et Apollinaire.

(2 heures par jour, 9 juillet-27 juillet)

682 Littératures africaine et antillaise Daniel Delas

Depuis la Seconde Guerre Mondiale s'est développée en Afrique de l'Ouest et dans les Caraïbes une importante littérature d'expression française écrite par des Noirs. La réflexion sur l'identité culturelle, si centrale à notre époque et dans la société française contemporaine, y suscite des formes d'expression nouvelles qu'on étudiera à partir des quatre textes.

Textes: Jacques Chevrier, *Anthologie africaine : poésie* (Monde noir poche, Hatier, 1988); Cheikh Hamidou Kane, *L'Aventure ambiguë* (10/18, 1961); Ahmadou Kourouma, *Les Soleils des Indépendances* (Seuil, 1970); Daniel Delas, *Parcours de lecture : Poèmes de Léopold S. Senghor* (Bertrand-Lacoste, 1989).

683 La Littérature française sous l'occupation allemande Jean-Louis Vissière

Malgré la présence d'une armée et d'une administration étrangères, malgré la censure et les restrictions de papier, malgré l'exil de nombreux intellectuels et la détention de certains autres dans des camps, la vie littéraire ne s'arrête pas dans la France occupée.

Une partie des écrivains acceptent le régime réactionnaire du maréchal Pétain, quelques-un même se rallient à l'Europe nouvelle voulue par Hitler: ceux-là publient dans la presse de la Collaboration ou chez les éditeurs bien en cour auprès des Allemands. Mais il existe aussi une littérature de témoignage et de résistance, parfois clandestine (éditions de Minuit), qui s'édite en France et hors de France.

Le bilan paraît aujourd'hui assez impressionnant: c'est de cette époque que datent des chefs-d'oeuvre comme ceux d'Anouilh *(Eurydice, Antigone)*, de Marcel Aymé *(Le Passe-Muraille)*, de Barjavel *(Ravage)*, de Camus *(L'Etranger)*, de Cocteau *(La Machine à écrire)*, de Saint Exupéry *(Pilote de guerre, Le Petit Prince)*, de Sartre *(Les Mouches, Huis-Clos)*, de Vercors *(Le Silence de la mer)*. La poésie est très vivante: il suffit de mentionner les noms d'Aragon et d'Eluard (le fameux "Liberté" figure dans son recueil *Poésie et vérité*).

Textes: Jean Anouilh, *Eurydice*; Marcel Aymé, *Le Passe-Muraille*; René Barjavel, *Ravage*; Jean Cocteau, *La Machine à écrire*; Vercors, *Le Silence de la mer*.

684 Tradition et modernité dans le théâtre français aux XIXe et XXe siècles Bernard Masson

L'originalité d'un écrivain ne se mesure pas forcément à la nouveauté des formes d'expression qu'il emploie. Musset se satisfait du modèle shakespearien dans *Lorenzaccio*; Giraudoux a l'antique tragédie grecque en mémoire quand il écrit *La Guerre de Troie n'aura pas lieu*; Beckett se réfère au cirque et aux entrées de clowns quand il crée *En attendant Godot*.

C'est l'intérêt des sujets abordés (la liberté, la guerre, le

sens de la vie), c'est le coup d'oeil en profondeur jeté sur le monde alentour qui constituent le meilleur rempart contre l'oubli. Ces grandes oeuvres ont beaucoup à nous dire encore aujourd'hui: elles sont modernes en ce qu'elles proposent quelques réponses fortes aux questions que les sociétés humaines ne cessent jamais de se poser.

Textes: Alfred Musset, *Lorenzaccio*; Jean Giraudoux, *La Guerre de Troie n'aura pas lieu*; Samuel Beckett, *En attendant Godot*.

768 La philosophie et la scene littéraire dans la France contemporaine Thierry Leterre-Roberts

Le cours vise une meilleure appréciation des échanges franco-américains en matière de critique littéraire en mettant au jour une figure typique du monde littéraire français qui n'a guère son équivalent Outre-Atlantique: le philosophe-homme de lettres. Cette figure a pourtant engendré des "effets de célébrité" d'audience internationale dans le cas de J. P. Sartre, M. Foucault ou bien J. Derrida. Tous participent de ce dialogue que la philosophie engage constamment en France avec la littérature. Il s'agira d'analyser cette fascination à la fois typique et originale en permettant aux étudiants de bien en comprendre les racines historiques et conceptuelles. Sans prétendre faire une quelconque "Philosophie du texte," on montrera comment l'évolution philosophique française conduit de la négation du livre comme instrument de vérité (Descartes au XVIIe siècle) à la reconnaisance du texte. L'attention se portera surtout sur la pensée contemporaine.

Textes: Descartes, *Discours de le méthode* (Livre de poche;) J.P. Sartre, *Qu'est ce que la littérature* ; J.J. Rousseau, *Lettre à d'Alembert sur les spectacles*.

769 Ecritures de Voltaire, 1718-1747 Georges Bérubé

Avant de devenir le roi Voltaire, François-Marie Arouet (1694-1778) s'était déjà taillé une place fort respectable dans la France de la première moitié du XVIIIe siècle. Dramaturge (*Oedipe* et *Zaïre*), poète (*la Henriade*), historien (*Histoire de Charles XII*), essayiste (*Lettres philosophiques*), conteur (*Zadig, Micromégas*), correspondant, les multiples visages de cet écrivain reflètent sa curiosité insatiable. Dans ce cours on s'attachera à lire quelques oeuvres en entier ou en partie, ce qui permettra de mieux saisir à travers des écritures diverses la complexité de celui qui a incarné pour beaucoup de gens la France du XVIIIe siècle.

770 Flaubert et les problèmes du roman
Bernard Masson

On prétend à juste raison que le roman moderne a Flaubert pour initiateur. C'est en effet une pratique radicalement nouvelle du récit romanesque que Flaubert inaugure sans toujours s'en rendre compte. L'indifférence déclarée au sujet, l'abandon des ressorts dramatiques au profit de la narration linéaire, l'importance primordiale

donnée au corps et aux objets, le style posé comme une sorte d'absolu auquel on doit tout sacrifier, tels sont les principaux faits d'écriture dont le roman flaubertien porte le témoignage. Il n'est pas douteux qu'on peut y prendre un plaisir extrême.

Textes: Gustave Flaubert, *Madame Bovary*; *L'Education sentimentale*; *La Légende de Saint Julien l'Hospitalier*.

771 Arts et littérature chez Marcel Proust
Isabelle Vissière

A la fin du XIXe siècle et au début du XXe, les écrivains français sont bien souvent esthètes et critiques d'art. Marcel Proust ne fait pas exception à la règle: né dans un milieu très cultivé, fréquentant les artistes, traduisant Ruskin, il rêve de réaliser cette collaboration des arts dont parlait Baudelaire.

En mettant en scène un peintre (Elstir), un musicien (Vinteuil) et un écrivain (Bergotte), il entend proposer un panorama de la création artistique de son temps.

De plus, en s'efforçant de traduire en mots des tableaux ou des oeuvres musicales, il invente un nouveau mode d'écriture.

L'étude des arts majeurs (architecture, sculpture, peinture, musique) ou mineurs (couture, mode, cuisine) permettra de retrouver l'une des clés essentielles d'*A la recherche du temps perdu*.

Textes: Marcel Proust, *Du côté de chez Swann* (Folio); *A l'ombre des jeunes filles en fleurs* (Folio); *Le Temps retrouvé* (Folio).

IV. Didactique/Pedagogie

692 Pédagogie de phonétique
Aline Germain-Rutherford

Le but de ce cours est de présenter et d'analyser diverses techniques pour enseigner la prononciation dans une classe de langue. Le cours commencera par un survol théorique de la phonétique descriptive du français contemporain. On présentera et pratiquera ensuite différentes méthodes pour repérer et classer les erreurs phonétiques à partir d'enregistrements réels. L'étape suivante sera l'élaboration d'exercices correctifs de prononciation. Enfin on s'interrogera sur la manière d'intégrer ces exercices de phonétique corrective dans un cours de langue.

Textes: Monique Callamand, *Méthodologie de l'enseignement de la prononciation* (Clé International).

697 Enseigner le français aujourd'hui
Elisabeth Guimbretière

Ce cours a pour objectif de mener une réflexion méthodologique sur des méthodes et matériels pédagogiques récents publiés en France afin de permettre aux enseignants de varier leurs techniques pédagogiques et de diversifier les activités dans leur classe.

L'analyse de ces matériels permettra d'aborder successivement la compréhension et l'expression orales, la compréhension et l'expression écrites, les pratiques grammaticales, les jeux et la créativité dans l'apprentissage d'une langue étrangère.

791 Enseignement de la littérature
Jean Pierre Goldenstein

Ce cours portera sur divers aspects de l'enseignement de la littérature française dans une perspective à la fois théorique (mise à jour des connaissances en matière critique notamment) et pratique (autodocumentation, travail sur le vocabulaire, l'Histoire, les références culturelles, conduite de la classe).

Principaux points abordés: Enseigner la littérature? enjeux, outils, méthodes. Interroger la littérature, définir l'objet. Entrées en poésie. Du poème au recueil (l'objet poétique, le texte poétique, la forme poétique, ouverture pour d'autres poèmes, la micro-informatique et la lecture textuelle). Lire les couvertures de romans. Lire les titres de romans (éléments de titrologie, approche empirique, syntaxique, sémantique). Sur le seuil romanesque (ouverture et clôture de romans). Lire un récit complet (Maupassant, *La Petite Roque* : travail sur la langue, recours à l'histoire, vers une lecture textuelle, lire le non-dit).

Textes: Blaise Cendrars, *Du monde entier, poésies complètes* (Gallimard Poésie); Guy Maupassant, *La Petite Roque* (Livre de Poche).

792 Enseignement de la civilisation Louis Porcher

A quoi sert un enseignement de civilisation? A quels publics s'adresse-t-il? Peut-il être intégré à un cours de langue? Quelles méthodes suivre? Comment élaborer une progression adaptée au public? Comment évaluer les performances des élèves? Sur quels documents s'appuyer pour développer la motivation des élèves? De quels savoirs de base l'élève a-t-il besoin pour comprendre une civilisation étrangère ? Quels exercices proposer en classe? Dans quelle mesure peut-on construire des programmes d'enseignement de la civilisation? Comment éviter le risque des stéréotypes? De quels instruments pédagogiques dispose-t-on pour un enseignement utile?

Telles sont les questions qui seront traitées dans le cours et donneront lieu aux activités proposées aux étudiants.

Textes: Louis Porcher, *La Civilisation* (Clé-International); Huguette et Edward Knox, *Plus ça change* (Hatier).

793 Exploitation pédagogique de l'image animée
Odile Challe, Carmen Compte

I: Utilisation pédagogique de la télévision française; un nouveau média crée une nouvelle situation de communication. Des émissions représentatives de la culture des téléspectateurs en France seront présentées puis exploitées sous différents angles : entrainement à la compréhension orale, à l'expression orale (prononciation, énoncés et syntaxe particulière) et écrite (relation avec les livres, journaux, magazines). Le cours sera axé sur des thèmes d'actualité et le français contemporain.

II: Exploitation pédagogique de documents vidéo; ce cours propose d'initier aux codes du langage télévisuel afin d'en tirer un parti immédiat pour l'exploitation en classe de documents vidéo authentiques. Après avoir établi un certain nombre de points illustrés par le décodage d'un journal télévisé, d'un feuilleton, le cours prendra pour base de travail la collection EDAV à partir de films du CNDP. Une méthodologie originale développée dans cette collection sera présentée en détail.

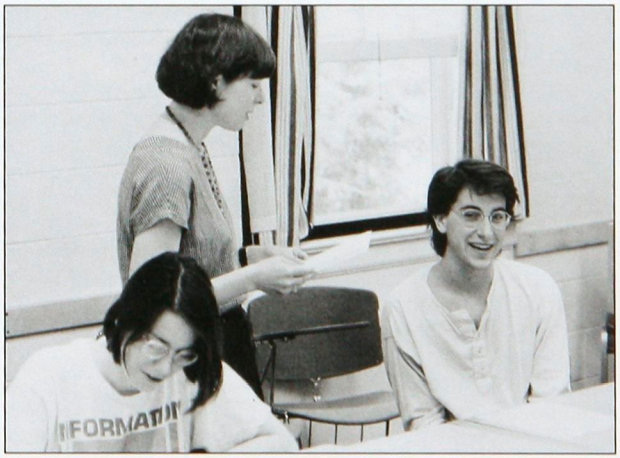
891 Evolution des méthodologies avec les nouveaux médias Odile Challe, Carmen Compte

I: Introduction à de nouveaux médias pour l'apprentissage des langues: l'apport de nouveaux supports médiatiques rapproche l'écran et le clavier: télévision, micro-ordinateur, vidéotex. Ce cours présentera des didacticiels français, un système auteur universel, les services offerts par les chaines de télévision sur minitel. Son objectif: faire apparaître les potentialitiés pédagogiques de ces nouvelles technologies.

II: L'évolution de la méthodologie des cours de langues par la télévision: les raisons et les caractéristiques de cette évolution (évolution des recherches en psychologie, en connaissance des médias et en apprentissage des langues) seront examinées à la lumière des différentes méthodes utilisées pour cet enseignement (Entrée libre, Avec plaisir, A vous la France, French in Action, Rassias method, etc.)

On réfléchira aux différents types d'exploitations entrainés par les choix méthodologiques de chaque cours télévisé.

900 Mémoire de recherche Daniel Jourlait
(réservé aux étudiants en 1e année de D.M.L.)



The School in France

Academic Year Abroad

Headquarters in Paris: The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.

Director (1990/91): EDWARD KNOX, Professor of French and Director of the Language Schools, Middlebury College. Ph.D., Yale University.

Assistant to the Director: FRANÇOISE RIPOCHE.

Faculty: Courses are taught by faculty members of the University of Paris X-Nanterre, other branches of the University of Paris and various French institutes.

Travel and Housing: While students are responsible for making their own travel arrangements and for securing their own living accommodations, Middlebury does maintain a list of student residences, rooms, *au pair* arrangements, and other lodgings. This information will be made available to undergraduate students in the spring and to graduate students during the preliminary summer session on the Vermont campus.

Cost: Students pay tuition only to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, students have found in the past that the overall cost — including passage but excluding travel while in Europe — was approximately that of a year at Middlebury ($19,815).

The Junior Year Program

Middlebury's academic year program in Paris is open to students who have completed **two full years of college course work**, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency in French equivalent to five college semesters, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. During the first five weeks, beginning in early September, an intensive preliminary session at Reid Hall offers language work and an introduction to contemporary France. After the preliminary session, juniors may choose among the course offerings in language, literature, and civilization at the Middlebury School in France; linguistics, literature, cinema, theater studies, art history, philosophy, and economics at the University of Paris X-Nanterre; and political science and international relations at the *Institut d'Etudes Politiques*.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the *Institut d'Etudes Politiques* which leads to the *Certificat d'Etudes Politiques*. Candidates for acceptance in this program must pass an entrance test which covers language and knowledge of current events; this test is administered after arrival in Paris.

Courses in studio art or music are available to qualified undergraduates by arrangement. Prior approval by the student's advisor and the Dean of the French School are required.

Semester Option: A limited number of students in Middlebury's baccalaureate program may be accepted in the semester program if the full year program is academically unfeasible for them. Students applying for the semester option must be taking, or have taken, FR 230 (Introduction to Contemporary France) or the equivalent at the time of application. Course choices are limited for semester students, as most French university courses are full-year courses. After a five-week preliminary session, students may take courses in literature, language, and civilization at Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. **N.B.:** If applying for a semester option, students must state briefly in writing why they must choose it over the full year; experience has shown that most students benefit much more from the full academic year in France.

Credits: A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students are urged to discuss the question of transfer credits with their advisors well before they go abroad. Middlebury College considers a semester or academic year abroad as equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units, and Middlebury undergraduates in the semester program earn five course units.

The Graduate Program

After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen from the areas of French language, phonetics, literature, culture and civilization, and business French. Courses may be taken as follows: advanced language practice, civilization, and literature at the Middlebury School in France (Reid Hall); linguistics, French literature, cinema, theater studies, art history, and social sciences relating to the Francophone world at the University of Paris X-Nanterre.

By special arrangement, one course in business French is open to Middlebury graduate students at *l' Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris .*

Courses

The following are some of the courses available in the past years:

* Courses open to graduate students only.
\+ Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

Preliminary Session

Courses for Undergraduates
Language
Introduction to Contemporary France

Seminars for graduates
Lectures de la fiction et de la non-fiction
La femme et le bonheur dans le roman français du XIXe siècle
La crise de la famille dans le théâtre du XXe siècle
L'école en France: de l'école maternelle à l'université
Les partis dans le système politique français
Histoire des médias en France

Université de Paris X-Nanterre

Linguistique
Introduction à la linguistique
* Ancien français
Pratique du français universitaire
* Didactique du français langue étrangère
* Sémiotique textuelle et poétique

Littérature
Le mythe de Don Juan
\+ Lecture de textes littéraires
Zola et Robbe-Grillet
La littérature du moyen âge
* Merlin et la quête du Graal
* Masques et pseudonymes
* Rimbaud
La représentation de la ville
* L'autoportrait
* Les tendances de la critique moderne
* Le roman de l'adolescence
* Messages des médias
* Littérature et histoire des idées

Littérature d'expression française
La littérature française du Québec
Le roman africain et antillais
Identités culturelles et francophonie

Cinéma
Analyse de films
Sémiotique de l'image: de la photo au cinéma
* Théâtre et cinéma
* Approche du récit cinématographique

Etudes théâtrales
Du théâtre antique au théâtre classique français
Initiation aux techniques de la scène
La mise en scène de la révolution
Initiation à l'aesthétique théâtrale
La farce et la foire
Théâtre du XIXe: Musset, Bûchner, Hugo
Théâtre du XXe
Théâtre et roman

Histoire de l'art et archéologie
Initiation à l'art médiéval, moderne, l'art du XIXe siècle
Art du XXe siècle
Arts d'Afrique
Architecture et urbanisme aux XIXe et XXe siècles
* Pratique de l'art médiéval
* Musique et société en France

Sciences économiques
+ Microéconomie
+ Démographie économique
+ Problèmes monétaires internationaux

Students may also take courses in history, philosophy, and sociology; undergraduates, in American literature, psychology, and religion at the Université de Paris X-Nanterre.

Institut d'Etudes Politiques

+ La France contemporaine
+ L'URSS et le camp socialiste européen
+ Economie et intégration européennes
+ Relations internationales de la 2e guerre mondiale à nos jours
+ Politique d'unification européenne
+ Stratégie et relations internationales de la guerre froide à la multipolarité
+ Politique extérieure de la France depuis 1944
+ Economie internationale
+ Problèmes économiques du Tiers Monde et les conditions du développement
+ Politique comparée
+ Le Tiers Monde dans les relations internationales
+ Histoire sociale de la France au XXe siècle

Middlebury

Parole et communication (+fall and spring;*fall)
+ Structurer les discours écrits (fall and spring)
* Développer la production écrite (fall)

Traduction (*fall; +spring)
La France: de l'absolutisme à la Révolution et à l'Empire (fall)
La France: dix-neuvième et vingtième siècles (spring)
* La télévision, miroir culturel de la France (spring)
* Promenade dans la littérature française du XVIIe siècle à nos jours (spring)
+ Littérature française de la Régence à la monarchie de Louis Philippe (fall)
+ Littérature française témoin des mutations de la société prémoderne (spring)
+ Courants et paradoxes dans l'art du XIXe siècle (spring)
+ Urbanisme et architecture de Paris (fall)
+ Initiation au cinéma français (fall)

Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris (E.C.C.I.P.)

* Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires.

(Students enrolled in this course take the examination for the *Diplôme supérieur de français des affaires* at the end of the academic year.)

Teaching Internship: By special arrangement, qualified graduates or undergraduates may also do a *stage* (teaching internship) in English at a level corresponding to junior or senior high school. (No credit is given for the *stage*.)

Application and Admission

Applications for the junior year program should be submitted by January 31, because the program is often filled by early February. Completed applications for the graduate program will be acted upon as they are received and until all spaces have been filled which may occur as early as March. In order to comply with various visa and French university requirements, no applications for admission to the School in France can be accepted after May 15. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 388-3711, ext. 5523.

Middlebury College
The French School
Middlebury, VT 05753 - 6131

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Summer 1990-91

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Middlebury, Vermont 05753-6131
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Summer 1990

Seven-Week Session
June 22 - August 10
Total: $3,400
(Tuition $2,210; Board $840; Room $350)

Six-Week Graduate Session
June 25 - August 10
Total: $3,315
(Tuition $2,210; Board $780; Room $325)

The School in Spain

Graduate and Junior Year Programs
(Tuition: Full year $6,900; Semester $3,500)

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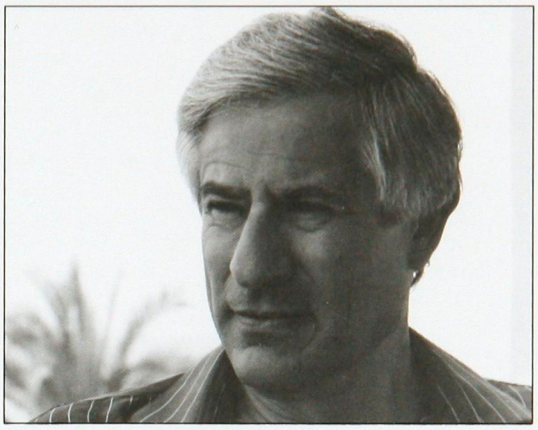
Observaciones preliminares



En ocasión del 75 aniversario de su fundación, La Escuela de Lenguas de la Universidad de Middlebury ha organizado para este año una serie de actividades musicales y culturales cuyo propósito es la conmemoración de esta fecha tan importante. La Escuela Española se incorporará a esta celebración con una variedad de conferencias, actos musicales, fiestas y nuevos cursos para ofrecer a sus estudiantes una experiencia más intensa y más amplia.

Para evitar conflictos lingüísticos, las escuelas han decidido celebrar el aniversario por medio de representaciones musicales típicas de las culturas que representan. De esta manera los estudiantes podrán asistir a los actos sin ninguna inconveniencia. La Escuela Española ha decidido montar una zarzuela de primera categoría además de continuar con las otras actividades que forman parte integrante de nuestro programa.

La Escuela Española no sólo continúa ofreciendo los cursos que forman la base de su programa sino que cada año añade cursos y profesores nuevos que vienen de España, Latinoamérica y los Estados Unidos. La llegada de estos nuevos elementos nos permite renovar el programa con nuevos temas y nuevas personalidades que traen consigo ricas y variadas experiencias.

Con la llegada del verano, tendremos el gusto de ver a viejos compañeros y de llegar a conocer a nuevos estudiantes que no tardarán en convertirse en apreciados amigos. La Escuela Española espera a todos, viejos y nuevos profesores, viejos y nuevos estudiantes con la alegría y la simpatía de siempre.

Frank P. Casa
Director

General Information

Spanish at Middlebury

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Middlebury College Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

During the summer, graduate and undergraduate courses are offered in Spanish on the Vermont campus, and during the academic year, graduate and junior year study is offered at the Middlebury School in Madrid.

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in dining halls where only Spanish is spoken. The summer climate is usually pleasant, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Spanish and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Programs of Study

All programs of study at the Language Schools place great emphasis on the development of language skills and the understanding of other cultures. Classes from beginning courses through the doctoral level are taught in Spanish, and all summer programs are *intensive.*

Courses numbered 101-399 are offered in the seven-week session (June 22 - August 10), and successful completion of work at the 100, 200 or 300 level is equivalent to at least one full year of study.

Upper level and graduate courses are offered in the six-week session (June 25 - August 10).

New in 1990

The new courses for the summer of 1990 provide students with varied intellectual and cultural experiences. We are pleased to have with us Prof. German Gullón who will bring his experience to bear on the teaching of literature. Prof. Polo de Bernabé has revised the course on literary theory, a course designed to introduce students to modern critical approaches by means of exemplification using Hispanic texts and movies. Prof. Antonio Carreño will explicate the cultural and literary aspects of Golden Age Drama while Prof. Jaime Concha will deal with the short story in Latin America. Prof. Gustavo Sainz will discuss the important role that women authors have had in Latin American literature while Prof. Luis Beltrán will explicate the medieval background of *El Libro de Buen Amor.* Prof. Castillo will analyze the poetry of Garcilaso de la Vega and Rubén Darío from a linguistic perspective.

The program will be further enriched by the presence of Prof. Andrés Amorós whose broad experience of Spanish literary and cultural life will illuminate the ever controver-

sial topic of the role of the *corrida* in Spanish life. We are also very pleased to welcome to our progam Prof. Carmen Iglesias. Prof. Iglesias will treat the process of modernization on Spanish society, by reviewing the characteristics of Spanish culture in the 17th, 18th, and 19th centuries. These courses, together with the standard courses that the school offers on many important aspects of literary, professional and cultural preparation will make this anniversary year of the language schools an exciting and rewarding experience.

Graduate Degrees

Master of Arts: Candidates for the M.A. degree must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and a firm command of spoken and written Spanish.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A degree in Spanish is comprised of twelve units to be earned over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Madrid. It is designed as a broadly-based program of study in itself, rather than only as the first stage of a doctoral program.

A normal load is three units per summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration.

Master of Modern Languages: The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The M.M.L. is administered and supervised by the director of the Language Schools in close consultation with the directors of the individual schools involved in a student's program. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in Spanish is a prerequisite for entrance to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; two graduate courses in a second language (French, German, Italian or Russian); comprehensive examinations in both languages;

one year's residency in Spain; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Spanish and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be begun and completed within the six weeks of the graduate session.

Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours of credit. Levels 100-499 normally carry a total of three units (nine semester hours) of credit. In the six-week graduate session, levels 501-900, a full graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving. A student's home institution also determines how many graduate or undergraduate credits will be granted for a summer's work at Middlebury. *All credits expire after ten years, whether earned at Middlebury College or transferred from another institution. The Middlebury College Language Schools do not calculate grade point average or class rank.*

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from another institution a maximum of the equivalent of three units of study at Middlebury. Only courses taken **after** successful completion of the initial summer and formal admission to degree candidacy may be transferred, *i.e.*, courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. Two-week seminar units may not be applied toward the M.M.L. or D.M.L. degrees.

All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and

civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury M.M.L. or D.M.L. degree.

All transfer credit courses must be completed by May 31 of the year of graduation for August degree candidates and by January 10 for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions and in the graduate programs in the schools abroad.

Financial aid is offered on the basis of need as determined by the Financial Aid Office, and academic ability, as rated by the dean. We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of students' need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

You must be accepted into the Spanish School and have a COMPLETE application with the financial aid office by March 15, 1990 in order to be considered in the first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page of the Financial Aid Information Sheet. Applications that become complete after March 15 will be considered as funds continue to be available.

For the summer, financial aid is generally offered in the form of employment and grant aid. Employment assistance is work in the cafeteria-style dining halls, where students help in serving food and clearing tables. Students who are in a Middlebury degree program may also apply for a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through their home lending institution to fill any remaining need.

For the academic year abroad assistance directly from Middlebury is available only for students enrolled in a Middlebury graduate degree program or Middlebury undergraduates. Other students should consult the financial aid offices at their home institutions. Students with need are usually offered a combination of College grants and Perkins Loans, with any remaining need met by a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through the student's home bank.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Scholarships

The following scholarships have been established in honor of friends or faculty of the Spanish School: *The Jan Borgia Scholarship Fund, The Juan A. Centeno Memorial Fund, The Anna and Luke J. Nolfi Scholarship Fund, The Joel A. Smith Fund for the Spanish School Abroad,* and *The Spanish School Alumni Association Scholarship.* Students do not apply directly for scholarships. All financial aid applicants will automatically be considered for these awards.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students are required to pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollment. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six-week program is $750.

Auditing

Those who are not full-time students may occasionally be permitted to audit upper-level courses with the permission of the director of the school. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Auditing costs **per week** are $815 (tuition $465, room and board $350.)

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Madrid. Students may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space. Final placement in courses is determined by student performance on an examination administered by mail upon receipt of the application. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed on a rolling basis until the start of the session, or for as long as space is available. As the school may be fully subscribed by April 1, early application is desirable.

For more information or an application, contact the Spanish School at:

Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802-388-3711, Extension 5538

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Emilio Núñez

Este año, las Escuelas de Lenguas de la Universidad de Middlebury celebran su 75 aniversario. La Escuela Española aunque vino algo más tarde también celebra un aniversario de mucha importancia, las bodas de plata del profesor Emilio Núñez en el programa español. Un escueto curriculum del profesor Núñez diría que ha sido profesor de música y de folklore españoles. Es Emilio Núñez heredero de la rica escuela de pedagogía musical que se asocia—como tantas otras renovaciones—a la Institución Libre de Enseñanza.

Sustanciales y variadas como han sido sus clases, hay que recordar que una labor musical tal vez mayor ha realizado Emilio fuera de las clases como director del coro y las canciones populares en la hierba. En ambas, gracias a su prodigioso don para enseñar entreteniendo, ha conseguido que los estudiantes vuelvan a los rincones más alejados de los Estados Unidos con un repertorio bien sabido de canciones tradicionales y de madrigales del Renacimiento.

Capítulo aparte habría que dedicar al impulso que el profesor Núñez ha dado a las actividades teatrales de la Escuela. El teatro, que no es sino otra forma de la pedagogía, es tal vez lo que más cerca está de la personalidad de Emilio. En la Escuela Española ha participado en la mayoría de las obras en papeles de relevancia, y suya fue la idea de representar la primera zarzuela, *La Verbena de la Paloma*, en 1975.

Pero la semblanza de Emilio Núñez sería muy parcial si se omitiera el brillo de su conversación, el ingenio verbal centellante y acumulativo, las palabras que explotan en imágenes, juegos, metáforas y parodias que parecen generarse unas a otras en patrones imaginativos que a veces alcanzan fantasías delirantemente cómicas. Madrileño convencido y convincente, Emilio Núñez ha regalado a la Escuela un sentido de la vida muy particularmente madrileño, una peculiar mezcla de guasa, ternura y esperpento. Allí en sus clases, en el comedor, en el casinillo, en la hierba, en el teatro, en la capilla, estudiantes y profesores hemos aprendido de su ejemplo la importante lección de trabajar jugando para confundir a la pedantería que siempre amenaza asfixiar el mundo académico.

Al felicitar al Profesor Núñez nos felicitamos también a nosotros por la suerte de haberlo tratado, y hacemos votos por una larga vida tan fecunda como hasta ahora.

The Spanish School

Director: Frank Casa, Ph. D., University of Michigan. Professor Casa has published numerous books and articles on the literature of the Spanish Golden Age, among them *The Dramatic Craftmanship of Moreto* and, most recently, *Editing the Comedia;* he is also on the editorial board of several scholarly journals. Professor Casa was chairman of the department of Romance languages of the University of Michigan for a decade and has also been chief reader for the Spanish advanced placement program.

Dean: Gustavo Mejía holds a *licenciatura* in philosophy and letters from the University of the Andes, and received both a master's degree and a doctorate from the University of Essex, Great Britain. He has taught at several universities in Colombia, and at Vassar College in the United States, as well as at Middlebury's summer program and School in Spain. His publications include short stories, poems, and articles on literary criticism, the most important of which are his editions of *María* by Jorge Isaacs and *Obra completa* by José A. Silva, co-authored with Eduardo Camacho.

Faculty

Ion T. Agheana is a professor of Spanish at Hope College in Michigan. With a Ph.D. from Harvard, Professor Agheana has written numerous articles on the literature of the Spanish Golden Age and three books, *The Situational Drama of Tirso de Molina, Jorge Luis Borges: Existentialism and the Dynamics of Surprise,* and *The Meaning of Experience in the Prose of J.L. Borges.*

Andrés Amorós from Spain is widely known for his many books on Spanish literature as well as for his close working relationship with the theater. He teaches at the University of Madrid where he chairs the department of Filología Española II. He has received many national prizes and appears often on cultural programs on radio and television. He is known as one of the most important critics and historians of the *corrida.* Among his books are *Introducción a la novela contemporánea, Modernismo y posmodernismo, Subliteraturas,* and *Toros y cultura.*

Luis Beltrán was born in Salamanca, where he attended the university and received his *licenciaturas* in modern philology and law. He subsequently studied in the United States on a Fulbright Scholarship and earned his M.A. in English and his Ph.D. in comparative literature. Since 1965, he has been teaching at the University of Indiana where he is a professor of Spanish and comparative literature. His publications concentrate in the fields of medieval literature and lyric poetry. He has also published several collections of his own poetry and a novel.

Robert Blake received his Ph. D. from the University of Texas and is now the Mercer Brugher Distinguished Teaching Professor in the College of Arts and Sciences at the University of Rochester. He has published articles on Spanish syntax, historical sound changes and bilingualism. He is co-author of *HyperCall,* a computer program written in *HyperTalk* which simplifies foreign language curriculum development for the Macintosh. He is now constructing a computer program which will be used to provide feedback for students' syntactical errors. He is the co-author of *Al corriente: Curso intermedio de español.*

Carlos Cabrera Morales, from Spain, has his doctorate from the University of Salamanca. He specializes in Spanish medieval language. He has taught in the Cursos Internacionales of the University of Salamanca as well as for several American programs in Spain. His publications include studies on Alonso de Cartagena as translator of Seneca.

Antonio Carreño, from Spain, received his Ph.D. from Yale University and is now a professor at Brown University. Prof. Carreño is a specialist of Golden Age literature and has published on both drama and poetry. His published works include *La dialéctica de la identidad en la poesía contemporánea* and *El romancero lírico de Lope de Vega* .

Rafael Castillo, from Bilbao, Spain, studied music and classics in Spain, obtaining a *licenciatura* in philosophy and letters from the University of Madrid and a *título* in piano and music from the *Conservatorio Superior de Música* in Bilbao. In 1970, he won a Fulbright Scholarship to study linguistics at the University of Illinois in Urbana, from which he received a Ph.D. in 1975. He has taught at Ohio State University and the University of California at Berkeley. Since 1975, he has been a member of the faculty at the Spanish School summer session, and since 1978, of the School in Spain. He also teaches in Boston University's program in Spain.

J. Halvor Clegg is a professor of Spanish and Linguistics at Brigham Young University. Prof. Clegg received his Ph. D. from the University of Texas and is a specialist in the acoustic phonetics of Romance Languages. He has studied in Spain with Lapesa, Alvar and Lázaro Carreter, and he is the U.S. delegate for the linguistics society ALFAL. Prof. Clegg has been chosen as the Teacher of the Year on three different occasions at his university.

Jaime Concha, Chilean, received a *licenciatura* in philosophy from the University of Concepción, where he has also taught. Before accepting his current position at the University of California, San Diego, he taught in France and at the University of Washington. He received a Guggenheim fellowship for 1978-79. His numerous publications include studies on 20th century poetry and the 16th century colonial period in Latin America. He has published monographic studies on Neruda, Darío and Huidobro. His latest publication is *Gabriela Mistral* (Madrid, 1987) and he is now working on a book on Sarmiento.

Flora González, from Cuba, received her Ph.D. from Yale University and is currently an assistant professor of Spanish at Emerson College in Boston. She has written articles on Borges, Donoso, Arenas, Fuentes and Carpentier. She is presently working on a book-length study of dramatic representation in José Donoso's narrative.

German Gullón, from Spain, is a professor of modern Spanish literature and chairman of the department of Spanish and Classics at the University of California, Davis. He received his Ph. D. from the University of Texas, Austin. His main scholarly interests are modern Hispanic literatures and literary criticism. He has worked on theoretical approaches in the field of Spanish literature. His publications include *El narrador en la novela del siglo 19* and *La novela como acto imaginativo.*

C. Gail Guntermann, an associate professor of Spanish and foreign language education at Arizona State University, received her Ph. D. from Ohio State University. She has worked extensively as a foreign language teacher in the U.S. and Latin-America and has made considerable contributions to language teaching program design and development. She has published text books as well as theoretical

works on language teaching, one of which is *Functional-Notional Concepts: Adapting the FL Textbook.* Also, Professor Guntermann edited and wrote the introduction to *Contemporary Latin American Culture: Unity and Diversity.*

Carmen Iglesias, from Spain, is a professor of history of ideas at the University of Madrid and has recently been elected member of the Royal Academy of History. She received the Montesquieu International Prize in 1985 and has taught at Cornell University and the University of California at Berkeley. Among her works are: *El pensa miento de Montesquieu: Política y ciencia natural* and *Los orígenes de la teoría sociológica* (co-author). She directed the project on Charles III and the Enlightenment on the occasion of his bicentenary.

Angela Labarca, from Chile, received her Ph. D. from Ohio State University. She has published several articles and two books on second language acquisition in addition to several textbooks for both English and Spanish. The most recent ones are *Issues in second language acquisition: Theory as practice/Practice as theory, Nuevas dimensiones,* and *Nuevas alturas.* She is now working on two other textbooks and articles on testing and learning strategies. She taught at the University of Chile and at Ohio State University before joining the University of Delaware in 1980, where she is now an associate professor of Linguistics and directs the PLATA program, a research center for studies in second language acquisition, teaching and assessment.

Marian B. Labrum, from Montevideo, Uruguay is an assistant professor of Spanish and director of the Spanish Translation Program at Brigham Young University. She is also a member of the Translation Studies Committee and the Honors and Awards Committee of the American Translators Association, and has written several articles and conducted many demonstrations on the art and methodology of translation and interpretation. She holds the degree of Doctor of Modern Languages from Middlebury College.

Isabel C. Livosky, from Argentina, received her Ph. D. from New York University. In addition to being active as a translator, she has edited works by Gracián, two volumes of the series, *The Analysis of Hispanic Texts: Current Trends in Methodology,* and *Bibliographic Index for Spanish and Spanish-American Studies in the United States.* A Wilson and Fulbright Scholar, she recently received an award for excellence in teaching from Knox College, where she is an associate professor of Spanish and also directs their program in Barcelona.

José G. Moreno de Alba received his doctorate in Hispanic linguistics from the Autonomous National University of Mexico, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the Soviet Union, Germany, and many countries of North and South America. He has written books and articles on linguistic topics, such as, *Valores de las formas verbales en el español de México, Morfología derivativa nominal,* and the most recent one, *El español en América* (1988).

Carmen M. Nieto was born in Puerto Rico. She has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She currently teaches in the Intensive Spanish Program at the Residential College, a subdivision of the University of Michigan, which specializes in experimental teaching with small classes.

Emilio Núñez received his degree in music from the *Conservatorio Superior de Madrid.* He has taught continuously at the Middlebury College Spanish School at both our Vermont and Madrid campuses since 1966. Professor Núñez also teaches at the *Colegio Estudio* and at other North American university programs in Madrid. He lectures extensively in Europe and the U.S., and is a frequent member of juries at international singing contests in European cities including Toulouse, Munich, Barcelona, s'Hertogenbosch and Liège. Among his publications are: *Cancionero de España, Canciones para cantar,* and collaborations on collective works including *Musical Guide: The Voice,* directed by Yehudi Menuhin.

María Rosa Olivera-Williams, from Uruguay, received her Ph. D. from Ohio State University and is a specialist in 19th and 20th century Latin American literature. Prof. Olivera-Williams is an associate professor at the University of Notre Dame. Her publications include *La poesía gauchesca de Hidalgo a Hernández.*

Manuel Pastor, native of León, Spain, is professor and head of the department of political science at the Complutense University in Madrid. He did his graduate studies at the University of Wisconsin and has been a visiting researcher at the universities of Princeton, Columbia and Minnesota. From 1980-84 he was Assistant Secretary General of the *Universidad Internacional Menéndez y Pelayo,* in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España, Ensayos sobre la dictadura, Bonapartismo y fascismo, Lecturas de ciencia política, Introducción a la Teoría del Estado,* and *Ideologías y movimientos políticos contemporáneos.* Since 1974, he has also been a professor at the Institute of European Studies in Madrid.

Isabel Piera, from Spain, studied Spanish philology and linguistics at the Complutense University in Madrid and pedagogy at the *Instituto Ortega y Gassett.* She received a Master's degree in literature from the University of Wisconsin in 1983 and has been working with the Middlebury program in Spain since 1985.

Jorge Plata, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theatre career in 1966. He is a professor of literature and theatre at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973) where he has served as actor, director

and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the *Teatro Libre*. Among his writings are a poetic version of *King Lear* in Spanish and a play for street theatre, *Episodios comuneros*.

José Manuel Polo de Bernabé received his education in France, Spain and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell, SUNY-Albany and the University of North Carolina at Chapel Hill, where he is currently associate professor of Spanish and Comparative Literature. Professor Polo de Bernabé has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén* and has two more forthcoming, *Mímesis y teatralidad en el teatro español contemporáneo* and *Theory of Spanish Autobiography*. He has also published numerous articles on 19th and 20th century Spanish literature.

Berislav Primorac, an associate professor of Spanish at the University of Windsor, Canada, received his Ph.D. from the University of Michigan. He has written on Golden Age Theater, edited Moreto's *El lindo don Diego* and Gorki's *The Mother*, has been chairman of the modern languages department and has directed a summer program in Spain for many years.

Alfredo Ramón was born in San Ildefonso, Segovia, Spain, and has resided all of his life in Madrid. Following his graduation from the *Escuela Superior Central de Bellas Artes de San Fernando* in Madrid, where he obtained the title of Painter and Professor of Art, he has pursued three active careers: artist, teacher and lecturer. Since 1957, he has offered courses in both Spanish and Latin-American art for the programs in Spain of a number of North-American universities and colleges. Professor Ramón has had many one-man shows, the most recent in London, and his paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America and the Far East.

Gustavo Sainz of Mexico served for ten years as a professor and chairman of the department of journalism and communication sciences of the Autonomous National University of Mexico. He taught at the University of Texas, San Antonio, and the University of Wisconsin, Madison. Since 1981, he has been teaching at the University of New Mexico, Albuquerque. Professor Sainz has received grants from various foundations, including Ford, Guggenheim, Tinker, and the Center for Inter-American Relations and has been writer-in-residence in a number of academic institutions in the United States. Among his works are: *La princesa del palacio de hierro*, for which he won the Premio Xavier Villaurrutia; *Gazapo; Obsesivos días circulares; Compadre Lobo; Fantasmas aztecas*. His most recent novels are *Paseo en trapecio, Muchacho en llamas*, and *A la salud de la serpiente*.

Samuel G. Saldívar is a native of Mexico. He is a professor of Spanish at the United States Military Academy, West Point, New York, where he teaches both language and literature. He earned a B. A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Dr. Saldívar has published a book, *Evolución del personaje femenino en la novela mexicana* and other articles on Mexican literature.

Jacobo Sefamí, from Mexico, received his *licenciatura* in language and literature from the Autonomous National University and his Ph.D. from the University of Texas at Austin. He is an assistant professor at New York University. His book, *El destierro apacible y otros ensayos*, was published in 1987. He has also published poetry and has worked as an editor of a number of publications.

Roberto Véguez, from Cuba, received his Ph. D. from the University of Wisconsin-Madison. He began teaching at Middlebury College in 1972 and in 1974 joined the Spanish School where he has served as Dean and Acting Director. He has also been Director of the Madrid program.

Carmen Vigo-Acosta, from Uruguay, received her master's degree from Brigham Young University. She has served as assistant director for study abroad programs, has taught at the Monterey Institute of International Studies, and has been an instructor for Peace Corps volunteers. She is now teaching at Mesa Community College.

Assistant to the Faculty

Sally Stokes Sefamí holds an M.A. in Spanish linguistics from the University of Texas. She has taught at Fordham University and is now an instructor of Spanish at Barnard University.

Administrative Staff

Audrey LaRock has been the secretary of the Spanish School since 1986. She previously held the same position for the Middlebury College Schools of Chinese and Japanese.

Kristin Komives, Assistant to the Dean, is working toward her B.A. at Middlebury College. She has lived in Costa Rica.

Intensive Language Courses

Daily activities normally include three or four hours of classroom instruction plus additional work in the language laboratory. *Schedules, texts and staffing are subject to change.*

+ designates courses in the seven-week session.

Level 100

The beginning student will enroll in all three of the following courses for a total of three units.

101-102-103 Beginning Spanish+
Guntermann, Nieto, Vigo

This course is designed for beginners who want to master the basic structures and vocabulary of the language. An ordered presentation based on language in its situational context will focus on all four of the language skills: understanding the spoken word, speaking, reading and writing. The course will consist of four one-hour sessions daily.

Required text: Marty Knorre and others, *Puntos de partida*, 3rd ed. (New York: McGraw-Hill, Inc.).

Level 200

Level 200 courses are part of an integrated program. Intermediate students must take all four courses (201-204) simultaneously for a total of three units.

201 Intermediate Grammar+ Agheana

This course is designed for students to develop strong conversational skills while actively using the grammatical structures of the Spanish language. The course will begin with a rapid review of the basic grammatical topics already studied by the students in their first year. This brief review will be followed by a presentation of the more complicated structures needed to speak Spanish well. Classroom activities will progress from control of basic forms to exercises which are designed to develop communication skills. Active participation in speaking rather than mere acquisition of grammatical structures is the goal of this course.

Required text: John G. Copeland, Ralph Kite, and Lynn Sandstedt, *Conversación y repaso*, 3d ed. (New York: Holt, Rinehart and Winston, 1985).

202 Pronunciation and Comprehension+ Nieto

This course has two goals: the first addresses the need to assist the student in overcoming common pronunciation errors in Spanish; the second is designed to improve the student's listening skills which are so necessary for successful interaction in Spanish at a normal conversational speed. The class will be based on pronunciation exercises, dictations, vocabulary and conversational materials for listening comprehension.

Required text: John G. Copeland, Ralph Kite, and Lynn Sandstedt, *Conversación y repaso*, 3d ed. (New York: Holt, Rinehart and Winston, 1985).

203 Composition+ Labarca

This course complements 201 and 202 with a focus on writing skills. Students will read an assortment of passages by contemporary Hispanic authors, prepare discussions around them, and finally, submit a written analysis. Students will be expected to write and revise a series of compositions designed to improve their structural knowledge of Spanish at the second year level.

Required texts: Angela Labarca and James Hendrickson, *Nuevas Dimensiones* (Boston, Heinle and Heinle Publishers, Inc., 1988); Angela Labarca and James Hendrickson, *Nuevas Alturas* (Boston, Heinle and Heinle Publishers, Inc., 1988); also, special material in course pack form available at Middlebury.

204 Approaches to the Reading of Texts+ Labarca

This course seeks to develop analytical skills by focusing on ways with which the student can approach the reading of texts. Different types of texts will be used to give the student a broad linguistic experience as well as an insight into the strategies employed by different writers.

Required texts: Angela Labarca and James Hendrickson, *Nuevas Dimensiones* (Boston, Heinle and Heinle Publishers, Inc., 1988); Angela Labarca and James Hendrickson, *Nuevas Alturas* (Boston, Heinle and Heinle Publishers, Inc., 1988).

Level 300

Level 300 courses are part of an integrated program. Advanced students must take four courses: 301, 302, 303 and 304 for a total of three units.

301 Grammar and Composition+ Agheana, Primorac

This course will stress the expansion of the student's active vocabulary and writing skills at the third-year level. Classroom activities will center around active use of the language taken directly from original texts. New vocabulary will be introduced through the reading of a variety of texts taken from the cultural, political and literary world.

Required text: John Koppenhauer and Lynn Winget, *Essential Spanish Grammar in Review* (New York, Random House, Inc.); also, special material in course pack form to be purchased at Middlebury.

302 Contemporary Hispanic Literature+
González, Livosky, Olivera-Williams

This course is designed to introduce students to the reading of advanced texts. Students will not only improve their reading skills but will also become familiar with major topics of Hispanic literature as well as acquire a knowledge of the nature of literary expression.

Required texts: Alexander Coleman, ed. *Cinco maestros* (New York: Harcourt Brace Jovanovich, Inc.); Ramón Sender, *Requiem por un campesino español* (Barcelona: Destino); Rudolfo Usigli, *El gesticulador* (New Jersey: Prentice-Hall); Buero Vallejo, *El tragaluz* (Madrid: Castalia didáctica). Special course pack for poetry available at Middlebury.

303 Conversation+ Piera, Sefamí

This course complements 301 and 302 and is designed to help students develop their oral proficiency. Oral presentations, role-playing and peer teaching are all used to offer diverse opportunities for self-expression.

Required text: Special material in course pack form to be purchased at Middlebury.

304 Practical Phonetics+ Clegg

This course is designed for students who have two years of experience in Spanish. Emphasis will be placed on

proper production of Spanish sounds and intonation. Students will have an opportunity to improve their pronunciation in both classroom situations and laboratory exercises.

Required text: Special material in course pack form to be purchased at Middlebury.

Note: Advanced undergraduates who place above the 300 level will be allowed to take 501.

Graduate Courses

Curriculum and Degree Requirements

Graduate courses are numbered to indicate level of difficulty. First-year graduate students should normally choose their courses at the 500 and 600 levels. Advanced undergraduates and beginning graduate students not admitted to 502 are expected to choose courses at the 500 level only. Students admitted to 502 may not enroll simultaneously in higher-level language courses, but may take 600 level courses in other areas.

Courses at the 700 and 800 levels are designed for D.M.L. and advanced M.A. and M.M.L. candidates.

Requirements for the M.A. for students accepted to candidacy beginning with the 1982 session of the Spanish School are as follows:

1. Summer of admission: three courses, including 502 (formerly 501) *Advanced Spanish Language* and 560 *Literary Analysis*. Admission to or exemption from 502 is determined by a placement examination administered by mail. Students admitted to 502 will be placed in the most appropriate section at the time of registration. Students **not admitted** to 502 will be required to substitute 501. Students **exempted** from 502 will be required to substitute a 600 level language course. Exemption from 560 may be granted if an equivalent course has been taken. 502 and 560 are prerequisites for courses in the language and literature sequences

respectively. The third course may be selected from the offerings in the culture and civilization, literature or professional preparation areas.

2. Upon successful completion of the first three graduate courses, a student is eligible for admission to official candidacy for the M.A. In some cases, at the discretion of the Spanish School, a student may be required to take a special oral examination to determine if he or she is to be admitted to candidacy.

3. All candidates for the M.A. degree are required to take the following courses:
a. One course in Spanish civilization and culture.
b. Three language courses (501 or 502 may be counted as one of these).
c. One course in Latin American literature or culture and civilization.
d. 560 *Literary Theory and Analysis.*
e. Three literature courses (560 may NOT be counted as one of these). For students not going to Madrid: 583 or 584 and 585 or 586 are required courses. For students going to Madrid: 561 *Literature Seminar* offered in Madrid is required.

4. The other three courses are electives. Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.

Requirements for the M.A. for students accepted to candidacy prior to the summer of 1982 remain as follows:

1. Summer of admission: three courses, including 501 *Advanced Spanish Language* (unless exempted by placement exam) and 560 *Literary Analysis* (unless an equivalent course has been taken and meets transfer requirements).

2. Upon successful completion of the first three graduate courses, a student is eligible for admission to official candidacy for the M.A. In some cases, at the discretion of the Spanish School, a student may be required to take a special oral examination to determine if he or she is to be admitted to candidacy.

3. All candidates for the M.A. degree are required to take the following courses: three language courses (501 may be counted as one of these), one literary analysis course, three literature courses, one Spanish civilization and culture course, one Latin American literature or civilization and culture course. The other courses may be elected. Students are advised individually as to the most appropriate course of study to be followed according to their proficiency, experience and future professional expectations.

Students whose spoken Spanish needs to be improved may be assigned to work in the Language Laboratory.

Graduate Course Descriptions

Key to three-week courses:

(I) designates session I (June 28-July 18)
(II) designates session II (July 19-August 8)

Note: One graduate unit is equal to three semester hours of credit. *Schedules, texts and staffing are subject to change.*

Language

501 Advanced Writing Labrum

This course makes use of translations, summaries, reports, and compositions in order to develop the writing skills of the students. Grammar points are reviewed once a week in formal discussion and in context, when the need arises. **Students must also take advanced reading.**

Required text: Special material in course pack form to be purchased at Middlebury.

501 Advanced Reading Véguez

Students will deal with a variety of texts, representing diverse semantic fields, in order to acquire the ability to read and understand advanced texts in literature, criticism and intellectual discourse. **Students must also take advanced writing.**

Required text: Special material in course pack form to be purchased at Middlebury.

Note: This course replaces the former Level 400 advanced grammar course. It has been designed to accommodate graduate students who have placed below the level of the required 502 course. Students placed in this course must take two sections - Advanced Writing and Advanced Reading. Each section meets one hour a day. Upon successful completion of this course, students will have satisfied the 502 requirement and will receive one (1) unit of graduate credit. This course is also open to advanced undergraduates placing higher than the 300 level but these students should consult with their home institutions on whether or not they will accept transfer credit.

502 Advanced Spanish Language
Cabrera, Moreno, Saldívar

The course is a detailed study of some of the more difficult points of grammar and usage: preterite and imperfect; the subjunctive; the infinitive and the gerund and their use in verbal periphrases; *ser* and *estar;* the conditional; personal pronouns and the particle *se;* prepositions. (1 Unit)

Required t ext: Julio Borrego, José J. Gómez Asencio, Emilio Prieto, *Temas de gramática española: Teoría y práctica* (Salamanca: Univ. de Salamanca, 1986).

Recommended text: Esbozo de una nueva gramática de la lengua española (Madrid: Espasa Calpe, 1973).

Note: This course is obligatory for all first-year graduate students, except those exempted on the basis of a placement examination. Those with low placement examination scores will be required to substitute 501 for this course.

518 Syntax of the Spanish Sentence Cabrera

This course begins with a consideration of the structure of the simple sentence and then moves on to the different types of dependent clauses, their syntax and their use. The course will pay particular attention to the effective use in standard Spanish of the structures studied. (1 Unit)

Required text: Emilio Alarcos Llorac et. al., *Lengua Española* (Madrid: Cou-Castellana, 1988); also special material in course pack form to be purchased at Middlebury.

601 Composition and Stylistics Castillo

This course is designed to prepare the advanced student to handle a variety of advanced topics in written Spanish and to improve expressive abilities by appropriate use of form and content. The aim of this course is to teach mastery of the contemporary idiom. (1 Unit)

Required texts: Fernando Lázaro, *Curso de lengua española* (Madrid: Ediciones Anaya, S.A., 1978).

Recommended text: Diccionario de la lengua española (Madrid: Ediciones Anaya, S.A.).

614 The Spanish Language in America Moreno

Using literature, linguistics and history, this course will study the most important aspects of American Spanish. Beginning with a consideration of the influence of the Andalusian dialect and of native American languages on the development of the Spanish language in America, the course will then study the grammatical, lexical and phonetical differences that characterize the different linguistic zones and the current developments that help shape the unity and variety of American Spanish. (1 Unit)

Required text: José Moreno de Alba, *El español en América* (México: Fondo de Cultura Económica, 1988).

618 A Linguistic Introduction to Spanish Poetry
Castillo

Taking as a point of departure the poetry of Garcilaso and Rubén Darío, we will undertake an orderly exposition of the elements of language that support the rhythmic cadence of poetry (accents, tones, types of words) and the linguistic phenomena that structure the order of the elements (hiatus, synalepha, dierisis, grammatical parallelism, sineris, etc.). The course will provide, as a consequence, useful practice in pronunciation, syllabication, rhythm and intonation in Spanish. (1 Unit)

Required texts: Garcilaso de la Vega, *Poesías castellanas completas,* ed. Elias L. Rivers (Madrid: Castalia, 1972); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Espasa Calpe-Austral).

Culture and Civilization

530 Spanish American Culture Sainz

This course will seek to highlight conflicting social and political systems in Latin America with special emphasis on the problems of development, foreign debt, basic industries, the role of international corporations, relations of dependence and alterations in daily life. (1 Unit)

Required texts: Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia* (México: Siglo XXI, 1985); Gabriel Careaga, *Mitos y fantasías de la clase media en México* (México: Cal y Arena); Eduardo Galeano, *Las venas abiertas de América Latina* (México: Siglo XXI, 1971); Omar Cabezas, *La montaña es algo más que una estepa verde* (México: Siglo XXI); Moema Viezzer, *Si me permiten hablar...Testimonio de Domitila* (México: Siglo XXI, 1984).

536 Spanish Painters of the 20th Century Ramón

This course is dedicated to a study of the contribution of Spanish painters to the different schools of painting in our century. The course will focus on Picasso and his influence as well as Salvador Dalí and Joan Miró. (1 Unit)

Recommended text: Karin Thomas, *Diccionario del arte actual* (Barcelona: Editorial Labor, 1982).

541 The Folkloric Elements in Spanish Music Núñez

This course will review examples of Spanish music from the Middle Ages to the Renaissance pointing out both traditional and innovative elements in each period. The last third of the course will focus on Spanish songs from the 19th and 20th centuries. (1 Unit)

Required text: Christiane le Bordays, *La música española* (Madrid: Edaf Universitaria).

545 Theater Workshop Plata

The purpose of the workshop, as a linguistic and cultural experience, is to expose students to the nature of drama and to acquaint them with a selection from Spanish dramatic literature. The work for the course will be of a practical nature and will have two stages. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 Unit)

553 The Coming of the Spanish Civil War (II) Pastor

The historic, social, cultural and political precedents that led to the Spanish Civil War. A discussion of the ideologies, leaders, and political movements of Spain's greatest crisis of the XX Century. (.5 Unit)

Required texts: J. Becarud and E. López Campillo, *Los intelectuales españoles durante la II República* (Madrid: Siglo XXI, 1978); P. Vilar, *La Guerra Civil española* (Barcelona: Crítica-Grijalbo).

554 The Reshaping of Modern Spain (II) Pastor

The transition from authoritarianism to democracy in Spain from a historical perspective. The Franco dictatorship and the beginning of democracy are analyzed from a sociological point of view: ideologies, parties, political and cultural structures, the new constitution, regional autonomies, and the European Community. (.5 Unit)

Required texts: J. P. Fusi, *Franco* (Madrid: El País); V. Palacio Atari, *Juan Carlos y el advenimiento de la democracia* (Madrid: Austral).

645 The *Corrida* in Spanish Culture (II) Amorós

This course will deal with the role that bullfighting has played in Spanish life. Technical and cultural aspects of the *corrida* will be presented. Readings and videos will complement the course. Meets 2 hours a day. (1 Unit)

Required texts: Andrés Amorós, *Toros y cultura* (Espasa-Calpe); Blasco Ibáñez, *Sangre y arena* (Plaza Janés) ; Camilo José Cela, *El Gallego y su cuadrilla* (Destino); G. Corrochano, *Tauromaquia* (Espasa-Calpe); Antonio Gala, *Paisaje con figuras* (Col. Selecciones Austral); José María Cossío, *Los toros en la poesía* (Austral); Jaime Armiñán, Juncal (Espasa-Calpe); Lapierre and Collins, *O llevarás luto por mí* (Plaza-Janés); E. Hemingway, *Muerte en la tarde, Fiesta, El verano sangriento* (Planeta).

648 Evolution and Modernization of Spanish Society (I) Iglesias

This course deals with the evolution of Spanish society from the 17th to the 19th centuries. The course will review the process of modernization of Hispanic culture and will analyze the roots of the difficulties it has encountered in its path. The material will be looked at from varied perspectives that include social, economic, and political history, the history of ideas, as well as relevant literary texts from the Baroque, the Enlightenment and the 19th century. Meets 2 hours a day. (1 Unit)

Please note - Since students will not be required to read all texts, please do not purchase books until after the first day of class.

Required texts: Henry Kamen, *Una sociedad conflictiva: España 1469-1714* (Madrid: Alianza, 1983); José Antonio Maravall Casesnoves, *La cultura del barroco* (Barcelona: Ariel, 1986); Raymond Carr, *España, 1808-1975* (Barcelona: Ariel, 1988); Antonio Domínguez Ortiz, *Carlos III y la Ilustración* (Madrid: Alianza, 1988); Juan Reglá, José Ma. Jover, Carlos Seco, *España moderna y contemporánea*, 8th edition (Barcelona: Teide); Jean Sarrailh, *La España ilustrada de la segunda mitad del siglo XVIII* (Fondo de Cultura Económica, 1979); Richard Herr, *España y la revolución del siglo XVIII* (Madrid: Aguilar, 1988).

560 Literary Theory and Analysis
Beltrán, Carreño, González, Livosky, Polo

This course examines the foundations of literary analysis and theory. It is divided into three segments, each of them devoted to the analytic strategies pertinent to one major genre: narrative, poetry or drama. In addition to this, the student is expected to read selections of fundamental writings on modern critical theory: structuralism, psychoanalytic criticism, and Marxist criticism. Each student will produce several analyses of Hispanic texts and actively participate in class discussions. (1 Unit)

Required texts: Alejo Carpentier, *Cuentos completos* (México: Era), if "out of print," the following will be required instead , José Luis Borges, *Ficciones* (Madrid: Alianza Editorial); Benito Pérez Galdós, *Misericordia*, ed. Luciano García Lorenzo (Madrid: Ediciones Cátedra, S.A.); Lope de Vega, *Fuenteovejuna* (Madrid: Alba, 1984); K.M. Newton, ed. *Twentieth Century Literary Theory: A Reader* (New York: St. Martin's Press, 1988); C. Virgilio, T. Valdivieso and E. Friedman, *Aproximaciones al estudio de la literatura hispánica* (New York: Random House, 1983); also, special material in course pack form to be purchased at Middlebury.

Recommended text: N. H. Abrams, *A Glossary of Literary Terms*, 5th edition (New York: Holt, Reinhart and Winston, 1988).

Note: This course is obligatory for all first year graduate students. Exemption may be granted if an equivalent course has been taken.

583 Spanish Survey to the 17th Century Casa

This course will study representative works of medieval and Golden Age Spanish literature. It will deal with the medieval and Renaissance views of man as well as with the social, religious and intellectual preoccupations of Spain during this period. Short papers and final examination. (1 Unit)

Required texts: Pedro Calderón de la Barca, *El médico de su honra* (Madrid: Ediciones Cátedra, S.A.); Miguel de Cervantes, *Novelas ejemplares* (Madrid: Ediciones Cátedra, S.A.); *Lazarillo de Tormes*, ed. de Francisco Rico (Barcelona: Editorial Planeta); *Poesía lírica del Siglo de Oro*, ed. de Elias L. Rivers (Madrid: Ediciones Cátedra; Letras hispánicas, 85); Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra).

584 Spanish Literature of the 19th and 20th Centuries
Gullón

This course will review some key texts of 19th and 20th century Spanish literature. The main goal is to trace a coherent articulation of the different genres according to modern literary theory criteria (the question of textual representation, narrative techniques, and others), and to analyze in depth the examples we have chosen for our readings. (1 Unit)

Required texts: Benito Pérez Galdós, *Tormento* (Madrid: Alianza); Camilo José Cela, *La familia de Pascual Duarte* (Barcelona: Destino); Federico García Lorca, *La casa de Bernarda Alba* (Madrid: Ediciones Cátedra, S.A.); José Zorrilla, *Don Juan Tenorio* (Madrid: Cátedra); Ramón del Valle-Inclán, *Sonata de otoño* (Madrid: Espasa-Calpe).

585 Latin American Literature to the 19th Century
Concha

Representative works of the period that encompasses Colonial times, the Wars of Independence and the development of national consciousness. (1 Unit)

Required texts: Anonymous, *Popol Vuh* (México: Fondo de Cultura Económica, Col. Tierra Firme); B. de las Casas, *Brevísima relación de la destrucción de las Indias* (Madrid: Cátedra); Sor Juana Inés de la Cruz, *Obras completas* (México: Porrúa); Domingo F. Sarmiento, *Facundo* (México: Porrúa); José Martí, *Política de nuestra América* (México: Siglo XXI); R. Darío, *Cantos de vida y esperanza* (Madrid: Espasa Calpe-Austral).

586 Latin-American Literature from Modernismo to the Contemporary Period Olivera-Williams

Starting with *Modernismo*—a nationalist turning-point of Parnassian and Symbolist influence—the class will review the evolution of Latin American literature from the end of the 19th Century to the present. Particular emphasis will be placed on those authors and texts that reflect the main renovating moments of this literature. (1 Unit)

Required texts: Rubén Darío, Cesar Vallejo, Pablo Neruda, Nicanor Parra, Vicente Huidobro (course pack); Horacio Quiroga, *Cuentos* (México, Porrúa); Rómulo Gallegos, *Doña Bárbara* (Madrid: Espasa Calpe-Austral); Jorge Luis Borges, *Ficciones* (Madrid: Alianza Editorial); Gabriel García Márquez, *El general en su laberinto* (B.A. Sudamericana, 1989); Elena Poniatowska, *Querido Diego, te abraza Quiela* (México: Era).

661 Death and Women in El libro de Buen Amor Beltrán

In our attempt to determine the roles played by death and women in *El libro de Buen Amor*, we will study the form and style of the poem as inseparable elements of its meaning which will be explored from three different perspectives: 1) the poem as an independent creation; 2) its relation to its sources and analogues; 3) its relation to its culture and historical context. Issues in rhetoric, cosmology, ethics, theology and epistemology will be discussed. (1 Unit)

Required texts: Libro de Buen Amor, ed. G. B. Gybbon-Monypenny (Madrid: Castalia, 1988); *Libro de Buen Amor*, ed. José Luis Girón Alconchel (Madrid: Castalia, 1985).

Recommended text: Luis Beltrán, *Razones de Buen Amor* (Madrid: Castalia, 1977).

675 Contemporary Latin-American Short Story Concha

This course will treat some of the most distinguished Latin American writers in light of modern critical approaches. Particular attention will be paid to their connections to the tradition of short-story writing as well as to the contributions that each one of them makes to the genre. (1 Unit)

Required texts: Alejo Carpentier, *Cuentos completos* (México: Era); Julio Cortázar, *Todos los fuegos el fuego* (Buenos Aires: Emecé); José Donoso, *Cuentos* (Barcelona: Seix-Barral); Gabriel García Márquez, *Ojos de perro azul*, (Barcelona: Bruguera, S.A.); Juan Rulfo, *El llano en llamas* (Madrid: Cátedra).

687 Language, Honor and Society in Golden Age Spanish Theater Carreño

This course will discuss representational works of the two most important playwrights of Spanish Golden Age period. The most relevant topics, language, plot, structure, as well as political, social and religious issues will be closely examined. Discussion will be centered around a broad cultural background, including moral and political themes. Short papers and final examination. (1 Unit)

Required texts: Lope de Vega, *Fuenteovejuna* (Madrid: Cátedra); *El caballero de Olmedo* (Madrid: Cátedra); *El castigo sin venganza, El perro del hortelano* (Madrid: Castalia); *La dama boba* (Madrid: Cátedra); Calderón de la Barca, *La vida es sueño* (Madrid: Castalia Didáctica); *El alcalde de Zalamea* (Madrid: Cátedra); *El mágico prodigioso* (Madrid: Cátedra).

761 Modern Critical Theory and Its Application to Hispanic Texts Polo

This course has been designed to provide the student of Hispanic literature with the knowledge of modern critical theory that has become indispensible in the academic world of today. The first part of the course will be devoted to a survey of the principal trends in the field as presented by the theoreticians themselves. The second part will concentrate on an in-depth study of three major approaches: deconstruction, psychoanalysis, and feminism. Spanish and Latin American literary texts and film will be used to illustrate the discussions. There will be one mid-term examination and one application paper. (1 Unit)

Required texts: María Luisa Bombal, *La última niebla* (Barcelona: Seix-Barral, 1984); Jorge Luis Borges, *Ficciones* (Madrid: Alianza, 1988); Jonathan Culler, *On Deconstruction. Theory and Criticism after Structuralism* (Ithaca: Cornell University Press, 1982); Carlos Fuentes, *Aura* (New York: Harcourt, Brace & Jovanovich, Inc. 1976); David Lodge, ed. *Modern Criticism and Theory: A Reader* (London: Longman, 1988); Toril Moi, *Sexual/Textual Politics: Feminist Literary Theory* (London and New York: Methuen, 1985); Elizabeth Wright, *Psychoanalytic Criticism: Theory and Practice* (London: Methuen, 1964); José Zorilla, *Don Juan Tenorio* (Madrid: Cátedra, 1986).

780 Women Authors of Latin America Sainz

The Latin American continent has a long tradition of women writers. This course will study certain contemporary intellectuals who broke with the status quo and espoused the development of a literary practice in opposition to the oppressive and predominantly male tradition. (1 Unit)

Required texts: Julieta Campos, *Tiene los cabellos rojizos y se llama Sabina* (México: Joaquín Mortíz); Rosario Castellanos, *Balún Canán* (México: Fondo de Cultura Económica); Elena Garro, *Testimonios sobre Mariana* (México: Grijalbo); Alessandra Luiselli, *Reina de corazones* (México: Edivisión); Elena Poniatowska, *Hasta no verte, Jesus mío* (México: Ediciones Era); Marta Traba, *Conversaciones al Sur*, (México: Siglo XXI).

Professional Preparation for Teachers

690 Macintosh Computers in the Extended Classroom (I) Blake

This 3-week course will train the student to create courseware for teaching foreign languages. By the end of the course, students will have acquired the tools needed to author computer courseware. The course is open to novice users of Macintosh although a superficial familiarity with a simple program like MacWrite or MacPaint is highly desirable. More advanced students taking the course will work with the instructor in special sessions to help them progress at their normal pace. This course meets two hours a day. (1 Unit)

Required text: Special material in course pack form available at Middlebury.

Recommended text: Danny Goodman, *The Complete Hypercard Handbook* (New York: Bantam Computer Books, 1987).

695 Fundamental Principles and Practical Techniques in the Teaching of Spanish Saldívar

The aim of this course is to provide a firm foundation in basic pedagogical principles and techniques. Emphasis will be on how to create a stimulating atmosphere for lively communication in the Spanish classroom. Students will

learn to use a variety of techniques and audio-visual materials. The content of the course will be applicable to all levels and facets of Spanish teaching. Students will be required to practice-teach and to present pertinent projects. (1 Unit)

Required text: Alice C. Omaggio, *Teaching Language in Context: Proficiency-Oriented Instruction* (Boston: Heinle & Heinle Publishers, Inc., 1986).

696 Trends and Issues in the Teaching of Spanish Guntermann

This course, a seminar for students with teaching experience, is designed to provide updated information on theory as well as practice in foreign language teaching. Topics include an introduction to the "non-traditional" teaching methods, teaching, testing, and designing curriculum and materials for proficiency development, using authentic materials for teaching listening and reading for comprehension. In addition, each student will research a topic of individual professional interest and apply the information gained to the development of some classroom-ready material. (1 Unit)

Required text: Alice C. Omaggio, *Teaching Language in Context: Proficiency-Oriented Instruction* (Boston: Heinle & Heinle Publishers, Inc., 1986).

697 The Teaching of Literature Gullón

This course is an introduction to how literature should be taught today and is designed particularly for teachers. A review of present-day critical theories will provide the necessary background to learn how to combine successful modern approaches with the practical demands of the classroom and the curricular needs of a Spanish program. (1 Unit)

Required texts: Gustavo Adolfo Bécquer, *Rimas y leyendas* (Madrid: Espasa-Calpe); Paloma Díaz-Más, *Nuestro milenio* (Barcelona: Anagrama); Benito Pérez Galdós, *El amigo manso* (Madrid: Alianza); Ramón del Valle-Inclán, *Tirano Banderas* (Madrid: Espasa-Calpe). Also, special materials in course pack form to be purchased at Middlebury.

The School in Spain

Instituto Internacional
Miguel Angel, 8
28010 Madrid, SPAIN
Telephone: 319-81-88

A valuable complement of the Middlebury summer program is the School in Spain. The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The school is located at the Instituto Internacional, a building of great historical and artistic interest, and its location in one of the nicest areas of the city is easily accessible to our students.

The school offers both junior and graduate programs during the academic year. Undergraduates may choose either a spring or fall semester or a complete year of study. Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

During the first week of each semester, all new undergraduates are expected to participate in an orientation program designed to introduce them quickly to life in the Spanish capital and the surrounding area. Excursions are arranged to various points of interest.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished gathering of some of the most renowned scholars of Spain, including members of the *Real Academia*, university professors and other authorities in the fields of letters, history, the social sciences and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the school who keeps an up-to-date list of names of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The director and the secretary will do everything possible to help students settle in Madrid before the opening of classes.

Application: Follow the general procedure explained on pages 7 and 8. When returning the application, mark the appropriate space to indicate an interest in the program in Madrid. The deadline for application to the junior program in Madrid is March 1 for the fall semester, full-year and spring semester. For Middlebury College sophomores the deadline is February 1.

Administrative Staff

Gustavo Mejía, Director of Studies. (See page 9.)

Elisa Gonzalez Soldevilla, Secretary to the School in Madrid.

Kim Griffin Riedel, Assistant Director. She is presently working on her Ph. D. at Ohio State University. She received her M.A. from Middlebury College. Besides being in charge of registration and all matters other than academics, Professor Griffin Riedel teaches at Middlebury College in Spain and the Spanish School summer program. She previously taught at the *Academia Ripolles* in Madrid and at Notre Dame High School in Elmira, New York.

Faculty

The following is a representative list of the faculty:

Vidal Alba de Diego teaches at the Complutense University, where he also received his Ph.D. with a *Premio Extraordinario* for his dissertation. He has been a fellow at the *Consejo Superior de Investigaciones Científicas* and for many years has taught at the *Universidad Internacional Menéndez Pelayo* in Santander. He has published *La publicidad: Sociedad, mito y lenguaje* and numerous articles on linguistics.

Carlos Bousoño received his doctorate with a thesis on the Nobel Prize winning-poet Vicente Aleixandre. His critical works have won him the *Premio Fastenrath* and the *Premio Nacional de Literatura;* for his poetry, he has received two *Premios de la Crítica*. In 1979, Professor Bousoño was elected to the *Real Academia Española*. His latest books are an anthology of his poetry and a work on criticism, *Epocas literarias y evolución*.

Eduardo Camacho was Director of Studies of the Middlebury College School in Spain from 1972 to 1989. Professor Camacho was born in Colombia where he received a *licenciatura* in philosophy and letters from the University of the Andes in Bogotá. He continued his studies in Spain and earned his doctorate in Romance languages at the Central University of Madrid. He has been professor at the University of the Andes and at the State University of New York at Albany. He has taught at the Middlebury Spanish School since 1967, serving as director from 1972 to 1982. He has published several books of literary criticism including *La elegía funeral en la poesía española* and *Naturaleza, historia y poética en Pablo Neruda*. His edition of *Martín Fierro* appeared in Spain in 1982 and his novel *Sobre la raya* was published in 1986 in Bogotá. Also published in 1986 was *José Asunción Silva: Antología - Prosa y verso*.

Rafael Castillo. (See page 11.)

Ricardo Doménech has held the position of director of the *Escuela Superior de Arte Dramático*, and is currently teaching

there. He has published several books of criticism and short stories. Among Professor Doménech's latest titles are *La pirámide de Khéops* and *Tiempos.*

Jesus Fernández Alvarez of Asturias, Spain, studied philosophy and letters at the University of Madrid. He has taught for North American programs in Madrid since 1966 and was a professor at the Middlebury College Spanish School in Vermont for many summers. Professor Fernández is the author of *El subjuntivo,* and has also co-authored *Perífrasis verbales* and the three books of *Curso intensivo de español.* He is now working on a monographical study on the Spanish indicative.

Kim Griffin Riedel. (See page 31.)

María Luz Gutiérrez Araus received her doctorate from the University of Madrid where she is now an adjunct professor of language. She has published numerous articles in the field of linguistics; her latest book is *Estructuras sintácticas del español actual.*

Selma Margaretten received her doctorate from the Complutense University. She has published, in collaboration with José Rubia Barcia, *Américo Castro and the Meaning of Spanish Civilization,* and has translated works by Castro in collaboration with Professor Willard King.

Gustavo Mejía. (See page 9.)

Emilio Núñez. (See page 13.)

Alfredo Ramón. (See page 14.)

Regina Sagüés received a *licenciatura* in philosophy and letters from the University of Madrid. She has taught at the *Colegio Estudio* of Madrid since 1969, at the summer session of the Spanish School of Middlebury College from 1971 to 1982, and at Middlebury College in Madrid since 1970.

Alberto Sánchez received *licenciaturas* in law, and in philosophy and letters from the University of Valencia. He teaches at the Middlebury program in Madrid and also serves as the director of *Anales cervantinos,* where many of his articles and reviews have been published. His edition of *Don Quijote* was published by the Editorial Noguer of Barcelona.

José Sánchez Jiménez holds a doctorate in history and a *licenciatura* in psychology from the Complutense University, Madrid. He is also completing a doctorate in social sciences from the Pontifical University of Salamanca. He teaches at both these universities and in the Diplomatic School of the Ministry of Foreign Affairs. Professor Sánchez Jiménez has written extensively on Spanish rural society and has completed a two volume *Historia contemporánea* for the Editorial Alhambra, Madrid. He has also edited, in collaboration with M. Tuñon de Lara and J.L. García Delgado, Volume XXXVII of Menéndez Pidal's *Historia de España* published by Espasa-Calpe.

Carlos Soria Tosantos has a *licenciatura* in Hispanic literature from the University of Madrid. He worked for the *Filmoteca Nacional* editing its magazine. He teaches at the *Colegio Estudio* in Madrid and at several North American university programs in that city.

Programs of Study

The Junior Program

All courses are organized by Middlebury College for its own students. Qualified undergraduates with five completed semesters of college-level Spanish or equivalent proficiency in the language may enroll for the fall or spring semester or for the full academic year. Some graduate courses are open to juniors during their second semester in Madrid. In special cases and with permission from the director, an advanced junior may be allowed to take a graduate course which is normally not open to juniors.

It is sometimes required or strongly recommended that a student attend the summer session or a similar program before attending the junior program in Madrid.

Students in the undergraduate program earn the equivalent of eight Middlebury College course units for the academic year in Madrid (four units per semester).

A student's workload must be approved by the resident director. Because a student's home institution determines the number of credits awarded for work abroad, students are urged to discuss the question of transfer credits with their advisors. Middlebury College considers a semester or academic year abroad as equivalent to a semester or academic year in the U.S.

The following list is representative of some of the courses offered in recent years:

319 Spanish Language Bordón

This course reviews grammatical structures and vocabulary and introduces the principles of composition to help students achieve a better command of oral and written Spanish.

333 History of the Zarzuela Núñez

A study of this genre of Spanish musical theater from its origins in the XVII century to its last manifestations in the decade of the 40's in this century.

338 Workshop: Spain Today Griffin Riedel

Newspapers, magazines, visits to relevant places, etc., will be effective in developing the following themes: dictatorship vs. democracy; Parliament and the Constitution; the King and the role of the monarchy; working in Spain.

343 Spanish Cinema Soria

The objective of this course is the understanding of

Spanish society through its cinema. Students view one film a week and study it in the context of Spanish history.

345 History of Contemporary Latin America Mejía

After a quick review of geographical factors (e.g., regions and climate), students will consider the principal problems of Latin American history. A global view of the period between Independence and the first half of the twentieth century will be presented, giving special attention to cultural aspects. The second half of the course will study present day Latin America, with particular attention paid to the Central American crisis.

401 Composition and Stylistics Sagüés

This course is designed to help students overcome problems with the Spanish language which are common to English speakers.

461 Latin American Literature Mejía

The object of study is the development of Latin American narrative after the Mexican Revolution, and its relation to peculiar natural phenomena and regional life.

The Graduate Program

During the required preliminary summer in Vermont, graduate students normally take three courses: *Advanced Spanish Language, Literary Analysis* and one elective course. In Madrid, the students follow a program consisting of four courses one semester, including the required *Literature Seminar,* and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory.

The following list is representative of the courses offered in recent years:

First Semester

Language

600 Translation: English-Spanish Castillo

Attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 Unit)

603 Spanish Syntax: the Complex Sentence Gutiérrez

The subject of this course is the subordinate clause, i.e., the subjunctive and its syntactical and semantical implications in the spoken and written language. (1 Unit)

Culture and Civilization

633 Spanish Architecture Ramón

The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples, in order that they may have a fuller appreciation of Spanish culture and civilization. (1 Unit)

637 Twentieth Century Spain Sánchez Jiménez

This course will deal with the following themes: the beginning of the twentieth century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the Civil War from 1936-1939, Franco's rule, the decline of Franco's Spain and the birth of the democratic opposition. (1 Unit)

643 History of Latin American Culture Mejía

A historical study of Latin American culture and civilization will be based on the following themes: ideology of the independence movement, "civilización y barbarie," "Nuestra América," regional problems, and cultural identity and the Cuban revolution. (1 Unit)

Literature

561 Literature Seminar Camacho

M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters. Weekly lectures are designed to help students organize their literary studies.

All students must take the seminar either during their first or second semester in Madrid. Selection for fall or spring term will be made according to individual schedules.

Students enrolled in the fall semester *Literature Seminar* must select three other courses in the fall and five in the spring; those taking the seminar in the spring will elect five courses in the fall and three additional courses in the spring. (1 Unit)

759 Literary Periods and Evolution Bousoño

Students will examine what constitutes a literary epoch and how and why it evolves toward a new epoch and a new generation. Concrete examples will be taken from the poetry of Juan Ramón Jiménez to demonstrate two distinct literary periods and their influence on contemporary authors. (1 Unit)

767 Cervantes: Don Quijote Sánchez

Cervantes' thought and style will be analyzed through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 Unit)

769 Spanish Theater of the 20th Century: Valle-Inclán, García Lorca, Buero Vallejo Doménech

Three Spanish playwrights (Valle-Inclán, Federico García Lorca and Antonio Buero Vallejo) will be studied from the stylistic and sociological perspective. (1 Unit)

Second Semester

Language

605 Colloquial Spanish Alba

Characteristics of colloquial Spanish will be studied in a systematic manner through numerous examples. The aim is to enable students to use such language with spontaneity. (1 Unit)

620 History of the Spanish Language Castillo

This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 Unit)

Culture and Civilization

532 History of Spanish Music Núñez

This course will review the most important moments in Spanish music from the Roman, Visigothic and Mozarabic periods to the present. (1 Unit)

534 Velázquez, Goya and Picasso Ramón

This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 Unit)

639 Spanish Cinema Sanz de Soto

The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 Unit)

Literature

561 Literature Seminar Camacho

(see first semester)

566 The Generation of 1898 A. Sánchez

In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno and Maeztu. (1 Unit)

760 Poetry of the Generation of 1927 Bousoño

This course covers the principal poets of the Generation of '27 (Federico García Lorca, Vicente Aleixandre and Luis Cernuda), their respective worlds and systems of expression. After exposure to a structural analysis of contemporary poetry, the student will examine the texts of the poets. (1 Unit)

777 Modern Latin American Novel Mejía

This course presents a view of Latin American literature in the past twenty years, including the relationship between specific historical events and their effects on the literature of this period. (1 Unit)

General Remarks: *Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the director of the Middlebury program is required.*

Middlebury College
The Spanish School
Middlebury, VT 05753 - 6131

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Summer 1990-91

The Italian School
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5543

Summer 1990

June 22 - August 10
(Seven-Week Session)
Total: $3400
(Tuition $2210; Board $840; Room $350)

June 25 - August 10
(Six-Week Session)
Total: $3315
(Tuition $2210; Board $780; Room $325)

Academic Year 1990-91

The School in Italy
Graduate and Junior Year Programs
Tuition: Full year - $6900; Semester - $3500

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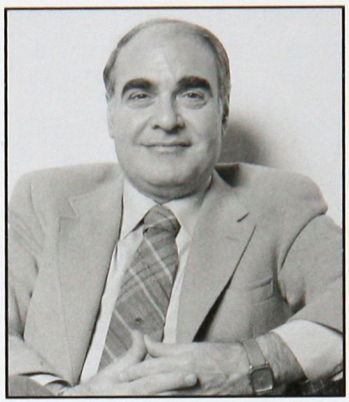
Summer Session 1990



The summer of 1990 not only marks the 59th session of the *Scuola Italiana* but also celebrates the 75th anniversary of the Middlebury College Language Schools. As in recent years, the *Scuola* is offering a variety of intensive and challenging courses in Italian language, literature, culture, and civilization, taught by experienced faculty from Europe, Canada, and the United States.

What makes the Middlebury experience so unique is its long-standing observance of the "language pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All this contributes to create a cordial and collegial atmosphere which is very conducive to learning and is unlikely to be duplicated elsewhere.

In 1990, the first three levels of instruction will remain substantially unchanged, as well as the three core courses at the graduate level: IT 502, 556, and 601. Continuing with a two-year cycle that was initiated in the summer of 1987, advanced culture and civilization courses and graduate literature courses will focus on the Ottocento and the Novecento; they will include: a course on modernism in 19th and 20th century Italian art; a cinema course on the *"commedia all'italiana"* of the postwar period; a course on modern and contemporary Italian literature, and a seminar on the twentieth century Italian novel.

Particular attention will also be paid to the late middle ages and the early renaissance with a seminar on Dante's *Divina commedia* and the special lecture series dedicated to Boccaccio and Petrarch. A newly designed course on literary criticism concludes our graduate course offerings.

The wide range of courses planned by the *Scuola Italiana* will offer students a rich opportunity to pursue linguistic, cultural, and literary studies under the close guidance of distinguished faculty.

I am confident that the customary high motivation of students, combined with strong faculty commitment to the program, will make the summer of 1990 a successful and memorable period of study in Vermont.

Cordialmente,

Il Direttore
Edoardo A. Lebano

Italian at Middlebury

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Middlebury College Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

During the summer, graduate and undergraduate courses are offered in Italian on the Vermont campus, and during the academic year, graduate and junior year study is offered at the Middlebury School in Florence.

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. A summer at the Language Schools is an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in a dining hall where only Italian is spoken. The summer climate is usually pleasant, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Italian and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Programs of Study

All programs of study at the Language Schools place great emphasis on the development of language skills and the understanding of other cultures. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*.

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees. The M.A. degree in Italian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. The curriculum is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500 level, one language or linguistics course (unit) at the 600 level, two units in civilization, three in literature courses, and, for those students who plan to teach, one unit in methodology or professional preparation. An M.A. candidate who wishes to finish degree requirements in Florence must also present an independent research project worth two units of credit.

Students who wish to fulfill M.A. degree requirements in Florence must successfully complete three graduate courses, including a 600-level (or above) literature course, on the Vermont campus prior to enrolling in the School in Italy. Admission to the School in Italy is based on performance in the summer courses and on faculty recommendation.

Master of Modern Languages: The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The M.M.L. is administered and supervised by the director of the Language Schools in close consultation with the directors of the individual schools involved in a student's program.

Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; two graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in both languages; one year's residency in Italy; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be begun and completed within the six weeks of the graduate session.

Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

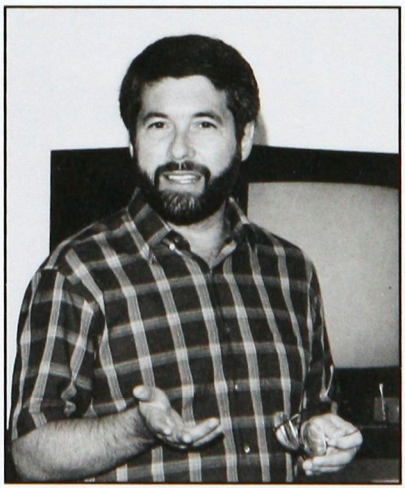
Credits

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.



Transfer Credits

After formal admission to a graduate degree program, candidates may request permission from the dean to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy maybe transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

In past years two-week graduate seminars have been offered in some of the Language Schools. Please note that only a total of two of these seminar units may be applied toward the M.A. degree, and the combined total of Middlebury seminar and transfer credits from other institutions may not exceed three units. These units may not be applied toward the M.M.L. or the D.M.L. degrees.

All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury graduate degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions and in the graduate programs in the schools abroad.

Financial aid is offered on the basis of need as determined by the Financial Aid Office, and academic ability as rated by the dean. We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of students' need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order for you to be considered in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page. Applications that become complete after March 15 will be considered as our funds continue to be available.

For the summer, financial aid is generally offered in the form of employment and grant aid. Employment assistance is work in the cafeteria-style dining halls, where students help in serving food and clearing tables. Students who are in a Middlebury degree program may also apply for a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through their home lending institution to fill any remaining need.

For the academic year abroad assistance directly from Middlebury is available only for students enrolled in a Middlebury graduate degree program or Middlebury undergraduates. Other students should consult the financial aid offices at their home institutions. Students with need are usually offered a combination of College grants and Perkins Loans, with any remaining need met by a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through the student's home bank.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Scholarships

The following scholarships have been established in honor of students, friends or faculty of the Italian School: The Cesare Barbieri Endowment Fund, Salvatore J. Castiglione Memorial Scholarship Fund, Joan R. Costa Scholarship, The Joan F. Giambalvo Scholarship Fund, The Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, The Kenneth Sozzi Memorial Scholarship Fund, and the AMISA (Italian School Alumni Association) Scholarship. Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students are required to pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1 of their decision to cancel their enrollment. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $815 (tuition $465; room and board $350).

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable. For more information or an application, contact the Italian School at:

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5543

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

AMISA

Membership in the Association of Middlebury Italian School Alumni (AMISA) is open to students, alumni, faculty members, and friends of the school. The aims of the association are "to keep its members in touch with the school," and "to maintain the spirit of cordiality which the members associate with the Italian School." The association annually supports a deserving graduate student through the AMISA Scholarship. The association has also made gifts of books to Middlebury College in appreciation and support of the Middlebury program of Italian studies.

In addition to its annual winter meeting, the association holds a summer reunion on the Middlebury campus and encourages the scheduling of regional meetings by interested members. AMISA is planning on holding its 40th annual summer reunion during the session.

The Italian School

Director: EDOARDO A. LEBANO. Professor of Italian and Director, Center for Italian Studies, Indiana University. Ph.D., The Catholic University of America.
Dean: UGO SKUBIKOWSKI. Associate Professor of Italian and Chair, Department of Spanish and Italian, Middlebury College. Ph.D., Indiana University.

Faculty

ANNA CAROZZA. Lecturer in Italian, University of Wisconsin-Milwaukee. B.S., University of Wisconsin-Milwaukee.

DAVY CAROZZA. Professor of Comparative Literature, University of Wisconsin-Milwaukee. Ph.D., The Catholic University of America.

PAOLO CHERCHI. Professor of Italian, The University of Chicago. Ph.D., University of California, Berkeley.

JEAN C. DEL SANTO. Associate Instructor of Italian, Indiana University. M.A., Doctoral Candidate, Indiana University.

MANUELA GIERI. Assistant Professor of Italian, University of Toronto. Dottore in Lettere, Università di Bologna. Ph.D., Indiana University.

EDOARDO A. LEBANO. (see above).

MICHAEL LETTIERI. Senior Tutor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

AUGUSTO MASTRI. Associate Professor of Italian, University of Louisville. Ph.D., Indiana University.

FRANCESCO SAVERIO MIRRI. Professore di Ruolo nei Licei di Stato. Dottore in Giurisprudenza e Dottore in Lettere, Università di Firenze.

MARIA CARLA PAPINI. Professore Associato d'Italiano, Università di Firenze. Dottore in Lettere, Università di Firenze.

CARLO SALA. Maître-Assistant, Université de Paris X-Nanterre. Diplome de l'Ecole Pratique des Hautes Etudes. Doctorat de 3e Cycle.

MARCO SANTORO. Professore Ordinario di Bibliografia, Università di Roma. Dottore in Lettere Moderne, Università di Napoli.

UGO SKUBIKOWSKI. (see above).

FRANCO TRIOLO. Associate Professor of Italian, College of William and Mary. Ph.D., University of Illinois.

JULIANN VITULLO. Visiting Lecturer in Italian, Indiana University. M.A., Doctoral Candidate, Indiana University.

Administrative Staff

CHRISTINE BELLI. Assistant to the Director. M.A., Montclair State College. M.A., Middlebury College.

ELIZABETH HOLTAM. Bilingual Secretary. Diploma, Accademia di Belle Arti, Venezia. B.A., Warren Wilson College. Associate Instructor of Italian, Indiana University.

SANDRA BONOMO WERNER. Secretary of the Italian School.

Intensive Language Courses

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

Level 100

The first-year program consists of three components: grammar and drills, introduction to culture and civilization, and an overview of current events and ideas.

151-152-153 Elementary Italian+ A. Carozza, Del Santo
Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

Required Texts: E.A. Lebano & P.R. Baldini, *Buon giorno a tutti!* First Year Italian. 2nd Edition. New York: John Wiley (1989); Ugo Skubikowski, *Workbook to Accompany Buon giorno a tutti!*. 2nd Edition. New York: John Wiley (1989).

Recommended Texts: P. Castiglione, *Italian Phonetics, Diction and Intonation*. New York: S.F. Vanni (1982); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Level 200

Students at the second level are placed in 251-252-253 or 261-262-263 on the basis of their performance on the placement examination administered before course registration.

251-252-253 Intermediate Italian+ Mastri, Del Santo
A review and consolidation of the structures of contemporary Italian, this course also provides systematic enrichment in vocabulary and idiomatic expressions. Conversation, compositions, and oral reports will help to increase fluency and naturalness while preparing the student for a more sophisticated and integrated use of the language in a variety of spoken and written situations. Instruction in phonetics and a language laboratory program are featured components. (3 Units)

Required Texts: G. Lazzarino, *Da Capo*. An Italian Review Grammar. Second Edition. Holt, Rinehart and

Winston (1987); S. Bancheri, P. Colilli, D. Iuele Colilli, M. Lettieri, *Laboratory Manual to Accompany Lettura e Conversazione*. Toronto: University of Toronto Press (1986). Additional reading material will be provided by the instructor.

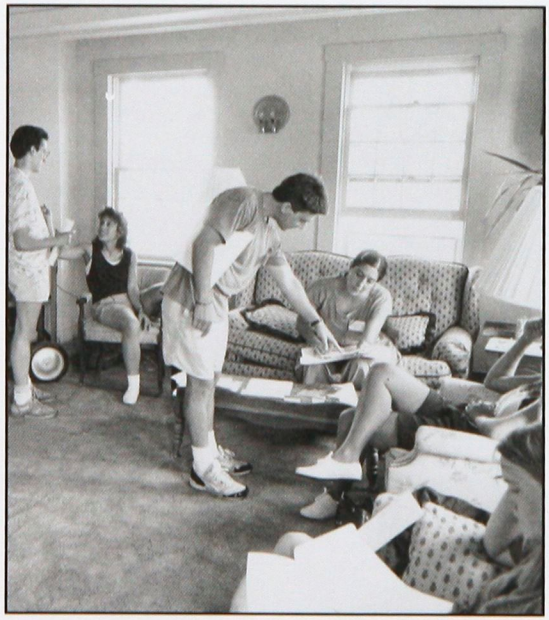
Recommended Texts: P. Castiglione, *Italian Phonetics, Diction and Intonation*. New York: S.F. Vanni (1982); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

261-262-263 Advanced Intermediate Italian+
Vitullo, Skubikowski, Triolo

For students at the intermediate level with a higher score on the placement exam, this course will afford the opportunity to expand oral and written skills while consolidating their knowledge of grammar. We will explore a variety of aspects of contemporary Italy through edited and unedited texts drawn from a variety of media: newspapers, magazines and literary works. Additional assignments will focus on films, TV programs and popular music. Class work will be evenly divided between grammatical and cultural components (two hours daily for each). (3 Units)

Required Texts: Angela M. Jeannet, *Parliamo dell'Italia*. Boston: University Press of America (1984); A. Napolitano, M. Devine, *Manuale di grammatica italiana*. Saratoga, Ca.: Anma libri (1979); R. Uslenghi Maiguashca et al. *Schede di lavoro*. Vol. II. Toronto: University of Toronto Press (1985).

Recommended Texts: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984); P. Castiglione, *Italian Phonetics, Diction and Intonation*. New York: S.F. Vanni (1982).



Level 300

Students at the 300 level normally take 301, 302, and 354. Especially well-prepared students may, by permission of the director, substitute 356 or 365 for 354.

301 Italian Grammar: A Cognative Approach+
Gieri, Lettieri

The purpose of this course is to improve self-expression by solidifying command of salient grammatical structures. Building on knowledge already acquired, the student will be introduced to those complex and potentially troublesome parts of speech from an intellectual-logical as well as a functional perspective. Emphasis will be placed on written and oral expression. (1 Unit)

Required Texts: L. Polesini Karumanchiri, *L'italiano d'oggi*. Toronto: University of Toronto Press (1988); R. Uslenghi Maiguashca et al. *Schede di lavoro*. Vols. I-II. Toronto: University of Toronto Press (1985).

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese*. Milano: Garzanti; Sandron, *Dizionario fondamentale della lingua italiana*. Novara: Istituto Geografico De Agostini (1982).

302 Italian Conversation: Patterns of Communication+
Lettieri, Mirri

A systematic introduction to a variety of conversational patterns centered around topics of general interest, such as work and the family, private and public life, political and moral problems, education, religion, hobbies, the media. The instructor will lead students in exploring meaningful communicative situations and the many possibilities of acceptable and creative linguistic expressions. There will be ample use of audio-visual materials. (1 Unit)

Materials for this course will be provided by the instructor.

354 Modern Italian Writers: An Introduction to the Study of Italian Literature+ Gieri

The aim of this course is to read, analyze, and discuss texts of Italian prose from a grammatical, syntactical, and stylistic perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, group-analysis of sample written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: C. Pavese, *La luna e i falò*. Milano: Mondadori (1975); I. Calvino, *Il sentiero dei nidi di ragno*. Torino: Einaudi (1967); A. Tabucchi, *Notturno indiano*. Palermo: Sellerio (1984); F. Bacchiega, *Falce di luna*. Maser, TV: Amadeus (1988).

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese.* Milano: Garzanti; Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto Geografico De Agostini (1982).

356 Italy Today: Patterns of Transition and Innovation+ Santoro
For course description and texts, see 556 in the graduate section. (1 Unit)

365 Idea of the Modern in 19th and 20th Century Italian Art+ Sala
For course description and texts, see 565 in the graduate section. (1 Unit)

Graduate Courses

502 Advanced Italian: Studies in Language Mirri
Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first year students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 for undergraduate credit before attempting 502. (1 Unit)

Required Texts: G. Pittano, *La comunicazione linguistica.* Milano: Edizioni Scolastiche Bruno Mondadori (1985); V. Pratolini, *Metello.* Milano: Mondadori.

Recommended Text: Sandron, *Dizionario fondamentale della lingua italiana.* Novara: Istituto Geografico De Agostini (1982).

556 Italy Today: Patterns of Transition and Innovation Santoro
A multi-media presentation of various aspects of contemporary Italian life and culture with emphasis on current and latent trends both in the individual and the social spheres. Students will also examine some widespread stereotypes to understand the complex reality behind the appearances. A variety of materials will provide a multi-faceted exposure to contemporary Italy and to the Italian language. (1 Unit)

Required Texts: Giorgio Bocca, *L'Italia che cambia.* Milano: Garzanti (1988); Joseph Lapalombara, *Democrazia all'italiana.* Milano: Mondadori (1988).

565 Idea of the Modern in 19th and 20th Century Italian Art Sala
After introducing the "Macchiaioli" and 19th century painting, the course will focus on development of futurist ideas in the works of such artists as Balla, Boccioni, Severini, and Rusolo, comparing them with the works of their European counterparts. Special attention will be given to the relationships between futurism and fascist aesthetics. In the second part we will study post WWII production and the emergence of Italian design, from the works of "classic designers" of the 1960's to those of the "Memphis" group of Milan, and examine the evolution of automotive design (Ferrari, Lamborghini, Maserati, and others). (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

601 Stylistics: Techniques of Composition and Interpretation Lebano
This course is designed to meet the needs of students who already have a high degree of proficiency in Italian. We will read and analyze a number of selections from modern authors for their effectiveness and manner of expression. Discussions will also focus on the language of advertising, sports, politics, as well as on the relationship between written and spoken Italian. Oral and written assignments will include summaries, linguistic exercises, paraphrases, translations/interpretations, and compositions on selected topics. (1 Unit)

Required Texts: G. Meini, ed., *Esercitazioni linguistiche.* 1, 2, 3. Firenze: Edizioni Remo Sandron. Additional material will be provided by the instructor.

Recommended Text: Maurizio Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana.* Roma: Curcio (1987).

632 Italians and Post World War II Cinema: The Commedia all'Italiana Santoro
After a brief discussion of the basic concepts of cinematographic language, this course will examine first the relationship between Italians and cinema and television as art forms. It will then focus on the *commedia all'italiana* as one of the most representative genres of postwar Italian cinema.

Required Texts: M. Livolsi, ed., *Schermi e ombre. Gli italiani e il cinema nel dopoguerra.* Firenze: La Nuova Italia (1988); Masolino d'Amico, *La commedia all'italiana.* Milano: Mondadori (1985).

660 Introduction to Literary Criticism D. Carozza
An introduction to the problems and methods of literary criticism to lay a foundation for the understanding of the nature of the literary work and the critical act. After a

brief bibliographical introduction, specific texts from Dante to the 19th century will be read using the linguistic approach (sound, rhyme, meter, rhythm, grammar, syntax) and applying the notions of narrative voice, point of view, imagery, themes, and structures. Lectures, discussions, and students' practical applications. (1 Unit)

Required Texts: Mario Puppo, *Manuale critico-bibliografico per lo studio della letteratura italiana.* Torino: Società Editrice Internazionale (1976); Maria Corti & Cesare Segre, eds., *I metodi attuali della critica in Italia.* Torino: Eri/Edizioni (1970). Additional materials will be provided by the instructor.

663 Dante's Divina Commedia D. Carozza
A study in depth of selected cantos from the *Inferno, Purgatorio,* and *Paradiso* to gain a greater awareness of the interrelation between style and events, words and images, historical and psychological components, the dynamic tableaux of the visible world structured and unified into one eternal, patterned whole. (1 Unit)

Required Text: E. Pasquini e A. Quaglio, eds., *Dante, Commedia: Inferno, Purgatorio, Paradiso.* Milano: Garzanti.
Recommended Text: R. Montano, *Comprendere Dante.* Napoli: G. B. Vico Editore (1976).

672 Introduction to Modern and Contemporary Italian Literature Papini
After a political and cultural overview of late 18th century Italy, we will consider representative works of Metastasio, Goldoni, Alfieri, and Parini. The development of Romantic literature will be illustrated through the poetry of Foscolo and Leopardi, and a reading of *I promessi sposi* will initiate a discussion on the development of the novel from Manzoni to Verga, Svevo, and Pirandello. The course will also examine the poetry of Ungaretti and Montale and narrative works by Vittorini, Pavese, and Calvino, ending with a discussion of the major artistic movements of this century such as "neorealismo," "neosperimentalismo," and "neoavanguardia." (1 Unit)

Required Text: Mario Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria.* Vol. III. Bologna: Zanichelli (1985).
Recommended Text: R. Montano, *Cultura e letteratura.* Napoli: Conte/G. B. Vico (1987).

770 Twentieth Century Italian Novel Papini
In addition to giving students a general knowledge of 20th century Italian narrative, the course will emphasize the thematic and structural changes of the novel as a literary genre in the last eighty years. Readings include selected works by the major authors of the period, from Svevo to Tabucchi, from Moravia to Calvino, from Vittorini to Volponi, from Bassani to Anna Banti, and from Pratolini to Elsa Morante. Each novel will be considered in the context of the literary opus of each individual writer and the socio-cultural milieu in which the author lived and worked. (1 Unit)

Required Texts: I. Svevo, *La coscienza di Zeno.* Milano: Dall'Oglio (1976); A. Moravia, *Gli indifferenti.* Milano: Bompiani (1984); E. Vittorini, *Conversazione in Sicilia.* Milano: Rizzoli (1986); V. Pratolini, *Cronache di poveri amanti.* Milano: Mondadori (1981); G. Bassani, *Il giardino dei Finzi-Contini.* Milano: Mondadori (1989); E. Morante, *L'isola di Arturo.* Torino: Einaudi (1957); A. Banti, *Artemisia.* Milano: Rizzoli (1989); D. Buzzati, *Il deserto dei Tartari.* Milano: Mondadori (1986); P. Volponi, *Il lanciatore di giavellotto.* Torino: Einaudi (1981); I. Calvino, *Se una notte d'inverno un viaggiatore.* Torino: Einaudi (1979).

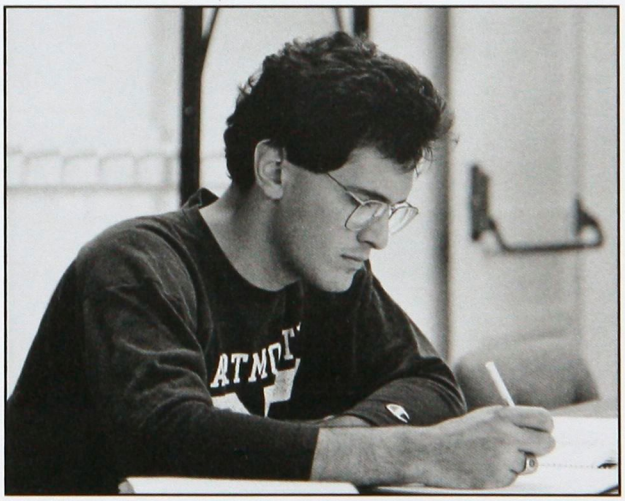
800 Independent Study Lebano
By permission only. (1 Unit)

DM 902 Research Paper Lebano

Special Lecture Series: Boccaccio and Petrarch Cherchi

Lecture:
"Petrarch at 63. A Difficult Birthday."

Graduate Seminar:
"The Frame of the *Decameron.* The Art of Storytelling for the Sake of Storytelling."



The School in Italy

Via dell'Oche, 3
50122 Florence
011-39-55-21-57-82

Director: Anna Barsanti.
Secretary: Staff.

The school, or *Sede*, is centrally located in the sixteenth-century Palazzo Benivieni in the center of Florence behind the Duomo and a short walk from the university. Housing is not provided for students, but the school maintains lists of families and apartments where students have lived in previous years, and every effort is made to help students find congenial housing in Florence. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede*.

The Graduate Program

After successfully completing three courses (units), including a 600 level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year in September with a three-week preliminary session at the *Sede* where they enroll in intensive courses in language and contemporary Italy.

Following the preliminary session, students take a year-long language and literature course at the *Sede* and, after consultation with the director, choose two university courses in the areas of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500 level, one language or linguistic course (unit) at the 600 level, two units in civilization, three in literature courses, and, for those students who plan to teach, one unit in methodology or professional preparation.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (20-30 pages) should demonstrate a high level of written control of the language as well as critical and analytical skill.

The Junior Program

Competence in Italian is an essential ingredient for success in the program. To enroll, students must have completed the equivalent of five semesters of undergraduate Italian, or one year of undergraduate Italian followed by a summer of study at Middlebury. Non-language majors are welcome to apply if they have reached the requisite level of language proficiency. Students may be required to attend a preliminary summer in Vermont if preparation in Italian is judged insufficient.

There is a full-year or single semester option available to undergraduates. The academic year, or term if enrolled for one semester, begins with a three-week preliminary session of intensive courses in language and civilization. After the preliminary session, full-year juniors enroll in language and literature courses at the *Sede*, and choose as many as two electives from the regular course offerings at the University of Florence. Upon completing the preliminary session, single-semester juniors enroll in four courses at the *Sede* in language, literature, civilization, and art history. Spring-semester juniors may have the option of enrolling in one of the courses offered by Smith College with whom we have a cooperative agreement.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

Courses

The following courses were offered at the *Sede* in 1989-90:

Advanced Grammar and Composition
Contemporary Italy
Aspects of 19th and 20th Century Italian Literature
Introduction to Italian Cinema
Art in Italy before the Renaissance
Survey of Medieval and Early Renaissance Italian Literature
Fellini and His Contemporaries
Florence and the Birth of Modern Civilization
Art in Florence in the 15th Century

All courses at the university are year-long courses lasting from November to June. From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Italian Literature
Philology
Linguistics
History of the Italian Language
Archaeology and History of Greek and Roman Art
Art History
Medieval History
Modern History
Contemporary History
History of the *Risorgimento*
History of the Theater

For more information and an application, please contact:

The School in Italy
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, Ext. 5543

Middlebury College Language Schools

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

Schools Abroad

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at:
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131

Middlebury College
The Italian School
Middlebury, VT 05753 - 6131

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Русская школа

Middlebury College

1990-91

The Russian School
Middlebury College
Middlebury, Vermont 05753-6131
802/388-3711, ext. 5532

Summer 1990

Nine-Week Session
June 8 - August 10

Total Fees - $4,480
(Tuition $2,950; Board $1,080; Room $450)

Six-Week Session
June 28 - August 10

Total Fees - $3,315
(Tuition $2,210; Board $780; Room $325)

Academic Year 1990-91

The School in the Soviet Union
Graduate and Undergraduate Programs
Fees: Full year - $14,300; Semester - $8,500*

**The comprehensive fee for the Soviet Union includes tuition, room, meal allowance, excursions, and round-trip air fare between New York City and Moscow.*

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Letter from the Director

As the Middlebury Russian School reaches its 45th birthday in 1990, we remain convinced that our "mission" is more vital today than in any period in recent memory. When the first Russian School, guided by Dr. Mischa Fayer, opened its doors in 1945, it was made up of forty-four students and four instructors. Over the following decades, under the direction of Fayer and then (from 1967-1981) Dr. Robert Baker, the school continued to grow and flourish. In 1973, an intensive language program was introduced, enabling us to offer a broader range of courses, from beginning Russian to advanced graduate seminars. Students could come to earn an M.A. or D.M.L. degree or simply to learn the language in an invigorating "all-Russian" atmosphere. Throughout the 1980's, our student body has regularly numbered over two hundred and our faculty about thirty-five.

Through all these years, through the courses, movies, plays, lectures, amateur nights, and festivities, the language pledge, or *chestnoye slovo*, is the invisible "glue" holding our program together. This pledge to speak only Russian may seem artificial, a kind of ritual, but combined with a solid curriculum and hard work on the part of students, it has been instrumental in producing impressive results. There is no secret to our success. It derives from the "intellectual contract" that regularly lures capable students to the beauties of a New England summer in order to be tasked to the limit by experienced and dynamic teachers. And in an era of complex East-West relations, global misunderstanding, and the "tongue-tied" American, there are, we believe, worse hedges against the future than participation in such a tradition.

David M. Bethea
Director

Russian at Middlebury

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Middlebury College Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

During the summer, graduate and undergraduate courses are offered in Russian on the Vermont campus, and during the academic year, a course of study is offered at the Middlebury school in the Soviet Union. All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education.

The M.A. degree program in Russian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of two summers in Vermont and an academic year in Moscow. It is designed as a broadly-based program of study in itself, rather than the first stage of a doctoral program.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The program of study for M.A. candidates is individually planned in consultation with the director and/or dean. Candidates are expected to take a balanced program including literature, language analysis, and culture. In addition M.A. candidates must take one seminar course on the Middlebury campus. They must also obtain satisfactory scores on tests of listening comprehension, speaking, reading, and writing before the degree is granted. These tests are normally administered on the Saturday following the third full week of classes.

Master of Modern Languages: The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a combination of one of these languages and English (at Middlebury's Bread Loaf School of English). It requires an additional twelve courses beyond the M.A. degree, and comprehensive written and oral examinations. The M.M.L. is administered and supervised by the director of the Language Schools in close consultation with the directors of the individual schools involved in a student's program. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Doctor of Modern Languages: The D.M.L. degree in Russian differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; two graduate courses in a second language (French, German, Italian, or Spanish); comprehensive examinations in both languages; proof of successful teaching experience; a dissertation and its oral defense.

The M.A. in Russian is a prerequisite for entrance to the D.M.L. program. All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and audit a third course which provides the context for the qualifying paper. The instructor of the third (audited) course becomes the director of this paper, which must be completed within the six-week graduate session. Inquiries should be addressed to the Director of the Language Schools at Sunderland Language Center, Middlebury College.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of

the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in dining halls where only Russian is spoken. The summer climate is usually pleasant, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Russian and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Curriculum

Beginning, Intermediate, and Advanced-Intermediate: Levels 100-300 in the nine-week session are equivalent to one full year of study. These courses meet four hours per day with several hours of additional oral and written preparation required.

Advanced Undergraduate: Level 400 is comprised of advanced undergraduate courses which meet four hours per day during the six-week session.

Graduate: Levels 501-900 include a large number of courses in Russian language, literature, linguistics, culture, and language pedagogy. Art and music courses are also frequently offered. A normal graduate load is three courses per summer, to be selected in consultation with the director or dean. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration. Some students may be required to take courses at a lower level before beginning a full load of graduate work.

Credits

Credit is defined in terms of units. One unit equals three semester hours. The nine-week session (levels 100-300) normally carries a total of four units (twelve semester hours) of credit. The advanced undergraduate course (level 400) is offered in the six-week session and awards three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A., M.M.L., and D.M.L. degrees may request permission from the dean to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken *after* successful completion of the initial summer and formal admission to degree candidacy may be transferred, i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree.

All transfer credits must have been obtained at the graduate level at an accredited college or university offering graduate credit towards an advanced degree. The courses must have been taught in the foreign language in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury graduate degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Those who are not full-time students may occasionally be permitted to audit upper-level courses with the permission of the director. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit other courses. Total auditing costs **per week** are $815 (tuition $465; room and board $350).

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions and in the graduate programs in the schools abroad.

Financial aid is offered on the basis of need as determined by the Financial Aid Office, and academic ability, as rated by the dean. We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of students' need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order for you to be considered in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page. Applications that become complete after March 15 will be considered as our funds continue to be available.

For the summer, financial aid is generally offered in the form of employment and grant aid. Employment assistance is work in the cafeteria-style dining halls, where students help in serving food and clearing tables. Students who are in a Middlebury degree program may also apply for a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through their home lending institution to fill any remaining need.

For the academic year abroad assistance directly from Middlebury is available only for students enrolled in a Middlebury graduate degree program or Middlebury undergraduates. Other students should consult the financial aid offices at their home institutions. Students with need are usually offered a combination of College grants and Perkins Loans, with any remaining need met by a Stafford Loan (formerly GSL) and/or Supplemental Loan for Students (SLS) through the student's home bank.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Scholarships

The following endowed and named scholarships honor friends or faculty of the Russian School: The Berthe O. Normano Scholarship Fund; The Peter Odabashian Memorial Scholarship Fund; and The Anastasia Feodorova Pressman Memorial Scholarship Fund.

The Russian School also awards a scholarship in memory of former student Robin Royle. The scholarship fund, established by Ms. Royle's friend and colleague Daniel Hayes, will provide assistance for a promising undergraduate.

Candidates for financial aid need not apply for a specific grant. Everyone applying for financial aid will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students are required to pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1 of their decision to cancel their enrollments. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Students may apply for admission for a single summer at any level or for one of the graduate degree programs. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students in the summer sessions must be high school graduates. Admission is granted on the basis of academic qualifications and the availability of space.

The deadline for application to the Russian School (six- and nine-week sessions) is **March 15.**

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

For more information or an application, contact the Russian School at:
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802/388-3711, ext. 5533

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

The Russian School

Director: DAVID M. BETHEA. Professor of Slavic Languages, University of Wisconsin-Madison. Ph.D., University of Kansas.
Associate Director: ALEXANDER WORONZOFF. Associate Professor and Chair of Russian, Smith College. Ph.D., University of Southern California.
Dean: ANN MARIE BASOM, Assistant Professor of Russian, Middlebury College. Ph.D., University of Wisconsin-Madison.

Faculty

KSANA BLANK. Ph.D. Candidate, Columbia University.
BORIS BRIKER. Assistant Professor of Russian, Rutgers University. Ph.D., University of Alberta.
LINDA BRUCE. Instructor and Russian Language Program Coordinator, University of Southern California. M.A., University of Southern California.
ROBERT CHANNON. Associate Professor of Slavic Languages, Purdue University. Ph.D., Harvard University.
WILLIAM COMER. Ph.D. Candidate, University of California - Berkeley.
SERGEJ DAVYDOV. Professor and Chair of Russian, Middlebury College. Ph.D., Yale University.
SVETLANA ELNITSKY. Assistant Professor of Russian, St. Michael's College. M.A. equivalent, Moscow State Pedagogical Institute of Foreign Languages. Ph.D., McGill University.
HERMAN ERMOLAEV. Professor of Slavic Languages, Princeton University. Ph.D., University of California, Berkeley.
TATIANA FEIFER. Instructor of Russian, Vassar College. Ph.D. candidate, New York University.
ELIZABETH GORKY. Assistant Professor of Russian (retired), Laurentian University. M.A., Middlebury College.
ALBERT GROTTEL. Assistant Professor of Foreign Languages, St. Cloud University. M.A. equivalent, Leningrad Conservatory.
KATHRYN HENRY. Assistant Professor of Russian, University of Vermont. Ph.D., Stanford University.
LIDIJA IORDANSKAJA. Lecturer in Linguistics, University of Montreal. Ph.D., Institute of Linguistics, Academy of Sciences of the U.S.S.R.
ALINA ISRAELI. Visiting Lecturer in Slavic Studies and Literatures, State University of New York at Albany. Ph.D. Candidate, Yale University
MICHAEL KREPS. Associate Professor of Slavic and Eastern European Languages, Boston College. Ph.D., University of California, Berkeley.

YURII MANN. Gorky Institute of World Literature (Moscow). Ph.D.
LIDIA PACIRA. Assistant Professor of Russian, Hobart and William Smith Colleges. Ph.D., Michigan State University.
MIKHAIL PALATNIK. M.A. equivalent, University of Chernovtsy. Teaching Assistant and Ph.D. candidate, Washington University.
ERIC PERVUKHIN. M.A. equivalent, Moscow Pedagogical Institute. M.F.A., University of Illinois.
ROSA-NELLIE RACHMANOV. M.A. equivalent, Moscow State Pedagogical Institute of Foreign Languages.
LARISA RATNIKOVA. Lecturer in Russian, University of Pennsylvania.
NATALIA SADOMSKAYA. Associate Professor of Anthropology, Queens College, CUNY, Adjunct Associate Professor of Anthropology, Columbia University. Ph.D. equivalent, U.S.S.R. Academy of Sciences, Miklukho Maklai Institute of Ethnography.
DAVID SLOANE. Associate Professor, Department of German, Russian and Asian Languages, Tufts University. Ph.D., Harvard University.
VADIM VACURO. Pushkin House (Leningrad). Ph.D.
ANATOLY VISHEVSKY. Assistant Professor of Russian, Washington University. Ph.D., University of Kansas.
ZINAIDA WLODKOWSKI. Professor of Languages and Literatures, University of Maine, Augusta. Ph.D., New York University.
GREGORI ZISKIN. Theater, film, and television director. Ph.D. candidate, McGill University. M.A. equivalent, Shchukin Theatrical Institute in Moscow. M.A., McGill University.

We also expect to have several guests from the Soviet Union, including a visiting professor from the Pushkin Russian Language Institute in Moscow.

Administrative Staff

NINA DAYTON. Secretary.
JUDITH OLINICK. Secretary.

1990 Programs of Study

All programs of study at the Language Schools place great emphasis on the development of language skills and the understanding of other cultures. All summer programs are *intensive.*

Beginning, intermediate, and advanced intermediate level courses are offered in the nine-week session (June 8 - August 10). Advanced undergraduate (400 level) and graduate courses are offered in the six-week session (June 25 - August 10).

*Intensive Language Courses**

RU 101-102 Beginning Russian Henry and Staff
This course develops all four skills (listening, speaking, reading, and writing) and provides a firm foundation for understanding Russian word formation. At the end of the course, students have an active vocabulary of 1,000 words. Almost all major points of grammar are covered. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 units)

RU 110 - 210 Advanced Basic Russian Bruce andStaff
During the first half of this course all major points of grammar are studied thoroughly. The second half of the session provides an expansion of grammar with special attention given to a review of endings, prepositions, verbal aspects, prefixes, cases, and verbs of motion. All four skills are developed in equal proportion. An average of five to eight hours daily is expected to be spent on preparation for classwork, including work in the language and video laboratories. (4 units)

RU 201-202 Intermediate Russian (Second Year)
Sloane and Staff
This course provides a thorough review and expands the students' understanding of Russian grammar, while stressing continued development of all four skills. Special attention is paid to unprefixed verbs of motion and to the reading of contemporary texts. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

RU 301-302 Advanced Intermediate Russian (Third-Year) Israeli and Staff
This course includes an extensive review of grammar and phonetics. It treats at greater length some points, such as verbal aspects and verbs of motion, that may have been presented only in a rudimentary way in

* *Courses offered in the nine-week session.*

Intermediate Russian. The main emphasis is on contemporary conversational Russian. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours. (4 Units)

*Advanced Undergraduate and Graduate Courses**

RU 405, 413, 462 Advanced Russian
Briker, Davydov, Elnitsky, and Staff
This core program will consist of three courses: *Grammar and Syntax* (1.5 hours daily), *Conversation and Composition* (1.5 hours daily), and *Soviet Literature and Culture* (1 hour daily). The program is designed to further develop students' language abilities at the advanced level. Discussions on literary and cultural topics will be combined with concentration on phraseology and some finer grammatical points, including syntax and elements of stylistics. Daily work outside the class will consist of extensive reading and writing and require four to six hours. (3 Units)

RU 415 Practical Phonetics and Diction Staff
This study of Russian phonetics and diction reviews correct pronunciation and intonation. It also contains some review of grammar, reading, writing, and conversation, and is especially designed for those students who enroll in the nine-week session but then place into the six-week session. (1 Unit)

RU 503 Advanced Oral Self-Expression Vishevsky
Designed for students with an excellent command of Russian, this course aims at raising students' proficiency to the level of structural accuracy and vocabulary required for participation in most formal and informal conversations on practical, social, political, and selected professional topics. Extensive reading of media and literary texts; re-creation of everyday situations; radio, TV, and feature film assignments. Final oral presentation and oral examination. (1 Unit)

RU 505 Practical Stylistics Staff
For students with an excellent active command of Russian who need to develop more sophisticated and correct lexical skills. Lectures and practical work on basic styles, lexical characteristics, word etiquette, etc. Compositions will be written on a variety of topics; writing in different styles will be stressed. Final examination. (1 Unit)

RU 512 Practical Semantics Iordanskaja
The course targets students who have a basic knowledge of Russian and want to improve their mastery of the language in the domain of semantics and lexical cooccurrence. Special attention is paid to the semantics of grammatical words — conjunctions, prepositions, and particles. Some theoretical notions necessary for capturing important semantic distinctions will be introduced: theme (topic) and rheme (comment), shifter signs, presupposition, speaker's attitude, lexical connotations, etc. (1 unit)

RU 612 Russian Phonetics and Intonation Channon
This course will cover the theoretical fundamentals of Russian phonetics and phonology, contrastive Russian and (American) English phonetics and intonation, and practical work on improving the participants' Russian pronunciation. The material covered will also provide teachers or future teachers of Russian with an understanding of how to teach Russian phonetics to Americans. (1 Unit)

RU 631 History of Russian Art Pervukhin
This course covers the history of Russian painting, sculpture, and architecture. Emphasis is on the pivotal points in Russian art up to the present. Due attention is given to traditional themes (icons, eighteenth- and nineteenth-century paintings) and at the same time, an equal amount of time is given to contemporary art. The class consists of a combination of lectures and discussions. There will be required reading on topics covered in class as well as regular oral presentations, followed by a question/answer period. There will be a final presentation on a subject chosen by each student. (1 unit)

RU 639 Russian Theatre Workshop Ziskin
An introduction to the world of Russian drama and theatre through Russian plays of the 19th and 20th centuries. The art of prominent theatre directors such as Stanislavsky, Meyerhold, and Vakhtangov will be studied along with their interpretations of the Russian classics, with emphasis on Stanislavsky's theory of acting technique. Excerpts from works of other Russian playwrights will be analyzed and students will hear recordings of productions involving leading actors from Moscow and Leningrad theatres. The course also includes a creative workshop; all students will participate in production of a full-length classical Russian play. (1 unit)

RU 642 The Family in the USSR Sadomskaya
This course will discuss the development of the family in the Soviet Union in the post-revolutionary period in a historical and cultural-comparative perspective. The changes in the relationship between the sexes and between generations and the effect of such changes on the concept and structure of the family will be examined against the background of the major pre-revolutionary traditions: Russian, Central Asian, and small-scale tribal groups of Siberia. State politics of "modernization" and

*Courses offered in the six-week session. Graduate credit is awarded **only** for courses at the 500 level and above.*

the force of cultural tradition in the domain of the family will be discussed in the light of anthropological theory. There will be a mid-term and a final exam. (1 unit)

RU 664 Contemporary Soviet Short Story Kreps
The aim of this course is twofold: to introduce students to the best achievements in the genre during the Soviet period, and to familiarize them with up-to-date methods of literary analysis. Discussions will involve the elements of symbolism, impressionism, naturalism, romanticism, as well as examination of the devices of the fantastic, the grotesque, and the absurd. Also to be discussed are problems of plot and character, suspense and intrigue, authorial stance, reader's perception, point of view, foreshadowing and flashback, artistic time, montage, narrative technique, language and style, text and sub-text, etc. Reading will include stories from earlier writers such as Gorky, Bryusov, Babel, Zamyatin, Olesha, etc., to the present period of Soviet literature which includes such writers as Shukshin, Bitov, Popov, Petrushevskaya, Tolstaya, etc. A typical daily assignment will be to read one or two stories. Requirements involve extensive reading, one paper, and a final exam. (1 unit)

RU 688 Solzhenitsyn Ermolaev
Intensive inquiry into Solzhenitsyn's art and philosophy. Reading and analysis of *One Day in the Life of Ivan Denisovich, An Incident at Krechtetovka (Kochetovka) Station, Matryona's Household, Tiny Stories (Krokhotki), Cancer Ward, Nobel Lecture, A World Split Apart (Harvard Address), Communism: For All to See — But Not Understood.* Lectures, class discussions, and oral reports. Final examinations. (1 unit)

RU 713 Structure of Russian Channon
The object of this course is to introduce students to the grammatical structure of Contemporary Standard Russian. The course will include analysis of elements of the phonological, morphological, and syntactic systems of Russian, with emphasis on practical application of the understanding of the structure of Russian to advancing the students' command of the language. The underlying regularities of Russian declension and conjugation will be explored, as well as the function of aspect, the roles of word order, and other topics. (1 unit)

RU 770 Pushkin and Gogol Mann, Vacuro, Davydov
This course will be taught by two distinguished visiting professors: Vadim E. Vacuro (Pushkin House, Leningrad), and Yuri V. Mann (Institute of World Literature, Moscow). Their lectures will feature close readings and interpretations of major works of Pushkin and Gogol in their relation to the historical period. Each lecture will be followed by a discussion. At the end of the course students will write a paper to be graded by the course coordinator in consultation with the visiting professor. Pushkin period: Vacuro; Gogol period: Mann; Coordinator: Davydov (1 unit)

RU 888 Seminar on Solzhenitsyn Ermolaev
See the description of course 688. (This course satisfies the seminar requirement for M.A. candidates.) (1 unit)

The School in the Soviet Union

The Middlebury School in the Soviet Union offers a one-semester program for undergraduate students and an academic year program for graduate students at the Pushkin Russian Language Institute in Moscow. The Pushkin Institute is the pre-eminent center in the Soviet Union for research on the teaching of Russian as a foreign language and for preparation of Russian teaching materials. On its staff are many specialists of international renown, as well as a corps of teachers experienced in teaching foreign students in Moscow. A resident director, who is a member of the Middlebury College faculty, supervises all aspects of the program.

Since 1977, our students have benefited from the experience of living and studying at the Pushkin Institute, learning first hand about Russian culture and civilization while improving their language skills.

We believe that study abroad can form an important complement to study in the United States. Indeed, it often provides the occasion for students to profit from a richness of experience and to achieve a level of linguistic maturity not easily attainable in the familiar surroundings of home. Students are expected to maintain the spirit of the Middlebury language pledge while they are in the Soviet Union.

Travel arrangements are made by the Middlebury Language Schools and students travel in a group from New York City to Moscow. The comprehensive fee includes tuition, room, meal allowance, round trip travel between New York City and Moscow, and excursions in the Soviet Union.

Program of Studies

Instruction is given in small groups by institute personnel and lasts about five hours a day, five days a week. Practical course work includes grammar, word-study, phonetics, and conversation. Special lectures cover the contemporary Russian language and its norms, Soviet culture and society, Russian and Soviet literature, and methods of teaching Russian as a foreign language. All courses end in examinations. Students also take weekly excursions to important sites in and around Moscow and a week-long trip to Leningrad and other cities.

Graduate students must successfully complete the required preliminary summer on the Vermont

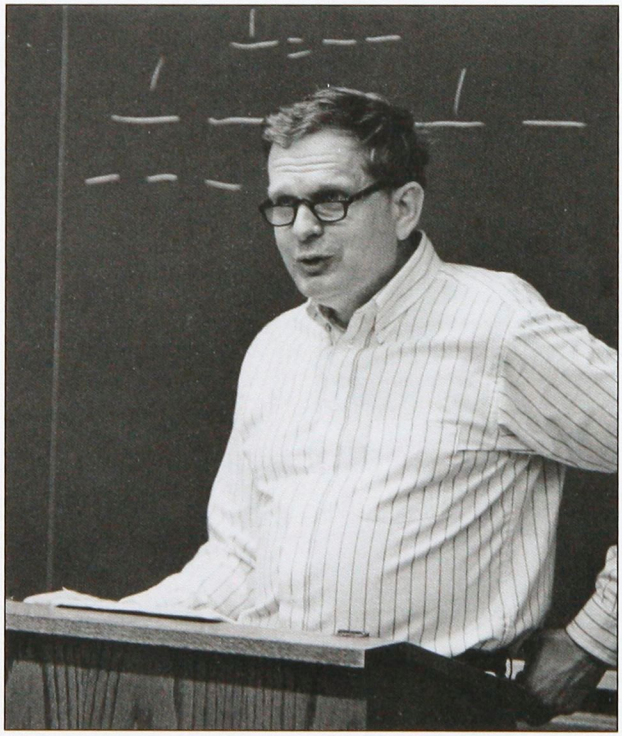
campus before officially being accepted into the ten-month program leading to the M.A. degree. In Moscow students carry a full load of courses in the areas of language, literature, methodology, and culture.

While preference is given to Middlebury College undergraduates, students from other institutions are accepted into the undergraduate program when space permits. Candidates must be United States citizens and must have completed coursework at the third-year level or higher on the Middlebury campus.

Credits: The ten-month graduate program in Moscow awards six units of graduate credit. The undergraduate semester program awards 5 1/2 units of credit.

Application and Admission

All graduate students must complete a summer of study on the Vermont campus before going to Moscow. Students who wish to apply should request application materials from the Russian School, Middlebury College, telephone: 802/388-3711, ext. 5532. Upon acceptance to the summer program, they will receive additional information about the Middlebury School in the Soviet Union. Please note: Auditors are not permitted at the Pushkin Institute.



Middlebury College Language Schools

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

Schools Abroad

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at:
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131

Middlebury College
The Russian School
Middlebury, VT 05753 - 6131

REF. DEPT

中文學校

Middlebury College

Summer 1990

The Chinese School

Middlebury College
Middlebury, Vermont 05753 - 6131
(802) 388-3711, Ext. 5520

Summer 1990

June 8 - August 10

Total Fees: $4,480
(Tuition: $2,950 Board: $1,080 Room: $450)

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General Information

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in the dormitory assigned to their school and take their meals together in a dining hall where only Chinese is spoken. The summer climate is usually delightful, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Chinese and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Curriculum

The intensive language curricula are equivalent to at least one full year of study. Students may enroll in courses in one school only and are normally enrolled in courses at one level only. Placement is determined by test results rather than by length of previous study of the language.

The Chinese School offers courses at five levels: *Beginning, Intermediate, Advanced, Classical Chinese,* and *Readings in Chinese Culture.* Beginning Students use T.T. Ch'en's *Chinese Primer,* while students in the upper level courses read both contemporary documents and literary texts appropriate to their levels. In CS 301-302, *Advanced Chinese,* and above, classes are conducted exclusively in Chinese, while as much Chinese as possible is used at lower levels. Students in CS 501-502, *Readings in Chinese Culture,* will have an opportunity to read in their own fields of interest. Levels 300 through 500 stress active language usage through written composition and individual conferences with faculty.

Credits

The nine-week program in Chinese normally carries a total of four units (twelve semester hours) of credit. *All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.*

Transfer Credits

For transfer purposes, the student's home institution determines how many credits, graduate or undergraduate, will be granted for the summer's work at Middlebury.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions. Financial aid is offered on the basis of need and academic ability as rated by the dean of the school.

We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of a student's need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

The Office of Financial Aid must have a COMPLETE application from you by March 15, 1990 in order to consider you in the first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page of the financial aid application form. Applications that become complete after March 15 will have reduced prospects of receiving aid but will be considered as funds, if any, continue to be available.

Middlebury generally offers financial aid in the form of employment and/or grant aid. Employment assistance consists of work in the cafeteria-style dining halls, where students help in serving food and clearing tables.

The *Helen T. Lin Award,* established in 1986, is presented annually to an outstanding student in the Chinese School.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students must pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollments. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

Auditing

Auditing is not permitted in the Chinese School nor are students permitted to audit courses in other schools.

Application and Admission

The deadline for application to the Chinese School is March 1. Students may apply for admission for a single summer at any level. Students must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on an examination administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

For more information or an application, contact the Chinese School at:
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753 - 6131
(802) 388-3711, Ext. 5520

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

The Chinese School

Director: CHIH-P'ING CHOU. Associate Professor of East Asian Studies, Director of Chinese Linguistics Project, Princeton University. Ph.D., Indiana University.

Dean: JOHN BERNINGHAUSEN. Professor of Chinese, Middlebury College. Ph.D., Stanford University.

Administrative Staff

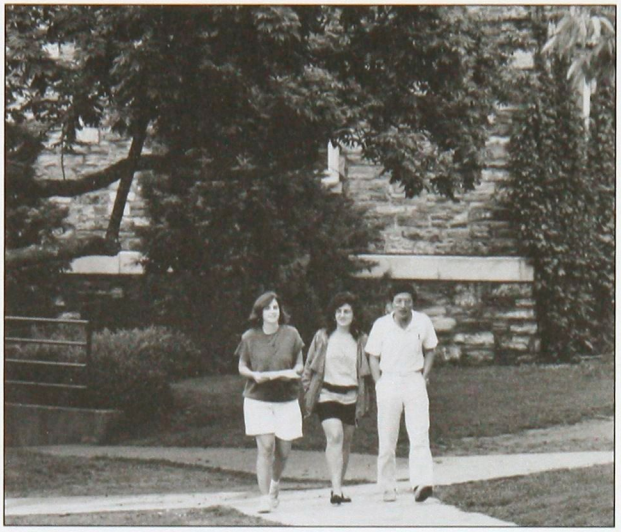
JANIS GREENE. Secretary.

Program of Studies

CS101-102 Beginning Chinese
First-year Chinese begins with a five-day, concentrated study of Mandarin phonetics and the *Gwoyeu Romatzyh* tonal-spelling system of romanization. For the next six and a half weeks, students concentrate on the eight units of the *Chinese Primer*, studying both the romanization and character texts, liberally supplemented with sentence pattern drills and exercises. A complete series of audio tapes, including vocabulary and pattern drills, prepared at Middlebury and Princeton, accompanies each unit. In addition to the audio tapes, video-tapes of these eight units, prepared with the faculty as actors, are used. The video image is extremely effective in helping the student to internalize the new language patterns. For the last week and a half, supplementary materials are used to introduce simplified characters and the *Pinyin* system of romanization. Other romanization systems will also be presented briefly.

For two hours each day the class meets together for introduction and explanation of new material and for introductory pattern practice; then it divides into small sections (5-8 students) for two hours of drill. Each student receives two fifteen-minute periods of private tutorial per week. Preparation, including work in the language laboratory, usually requires about five hours of study each day. The language of instruction gradually shifts from English to Chinese, and students are encouraged to speak progressively less English outside the classroom. By the end of the session, students have a good command of basic grammatical construction, a working vocabulary of over 800 words, and active use of about 600 characters. (4 units)

Required Texts: T.T. Ch'en, et al., *Chinese Primer*, Princeton University, Chinese Linguistics Project, both romanization and character texts with extensive supplementary materials.



CS 201-202 Intermediate Chinese
While continuing the audio-lingual approach used in CS 101-102, this course also emphasizes the reading of Chinese character texts containing both standard and simplified character forms. The first half of the course will concentrate on consolidating the foundations begun in elementary courses and on developing sentence structure and vocabulary. The textbook will be *Intermediate Chinese*. In the second half of the course, students will view a Chinese movie on videotape and study the screenplay using a study manual. The course will be conducted primarily in Chinese and will be open to students who have completed one full year of language study. By the end of the summer, students should be able to speak with some fluency on conversational topics, write short compositions, and read short essays by modern authors with the aid of a dictionary.

Assignments include translation, composition, sentence exercises, and the use of Chinese to explain the meanings of idioms and phrases. Daily work outside the classroom, including time spent in the language laboratory, requires approximately five hours. (4 units)

Required Texts: Intermediate Chinese, Ta-tuan Ch'en, Chih-p'ing Chou and Der-Lin Chao, Princeton University, Chinese Linguistics Project. *Study Manual for the Movie Da Qiao Xia Mian [Under the Bridge]*, Princeton University, Chinese Linguistics Project. Newspaper selections, selected brief modern Chinese essays and short stories. Materials prepared at the Chinese School, Middlebury College.

Recommended Dictionaries: A New Practical Chinese-English Dictionary, edited by Liang Shih-ch'iu, Taipei, The Far East Book Company, 1972. *A New English-Chinese Dictionary*, Hong Kong, Joint Publishing Company, 1975. *Xinhua Zidian*, Commercial Press, Peking.

CS 301-302 Advanced (Modern) Chinese
This course seeks further to develop overall language proficiency through extensive reading of modern texts selected from a wide range of styles and genres. Readings include: 1) essays on academic subjects; 2) modern vernacular literature: essays, short stories, and plays as well as the screenplay of a Chinese movie which will then be viewed on videotape; 3) contemporary political material: political writings from the People's Republic of China and from newspapers. Classes are conducted entirely in Chinese. Individual laboratory exercises are required daily.

In addition to 15 class hours per week, students are expected to spend approximately five hours each day reviewing vocabulary, sentence patterns and translations; preparing class materials; listening to lesson tapes; preparing recorded dictation exercises; attending individual sessions with teachers; studying for quizzes and writing compositions. (4 units)

Required texts: Third Year Chinese, Princeton University. Lyell, *Lu Hsun Reader*, Yale University Far Eastern Publications. *A Student's Companion for Lu Hsun's "The New Year's Sacrifice," "Chengnan jiushi" [My Memories of Old Beiijing]*. Princeton University, Selections from Chinese academic journals, newspapers and periodicals. Materials prepared at the Chinese School, Middlebury College.

Recommended Dictionaries: A New Practical Chinese-English Dictionary, edited by Liang Shih-ch'iu, Taipei, the Far East Book Company, 1972. *A New English-Chinese Dictionary*, Hong Kong, Joint Publishing Company, 1975. *Xinhua Zidian*, Peking, Commercial Press. *Chinese-English Glossary of Current Affairs Words and Phrases*, Peking, Commercial Press.

CS 401-402 Classical Chinese
This course, conducted entirely in Chinese, is an introduction to literary Chinese and is designed for students with no previous training in the classical language, but with a minimum of two years of modern Chinese. While the focus of the course is on training students to read, the method of instruction serves simultaneously to enhance proficiency in the vernacular. All lessons are accompanied by laboratory tapes which function as aids in assimilating the texts.

Assignments include: 1) translation from classical into modern Chinese, and vice versa; 2) exercises in grammar (uses of particles and analysis of sentence structure); 3) essays intended to enhance written expression (both classical and modern). (4 units)

Required texts: Y.C. Liu, *Fifty Stories*, London, Lund Humphries. Selections from *Analects*, *Mencius*, and *Shih-chi*, supplemented by materials prepared at the Chinese School, Middlebury College.

Recommended Dictionaries: A New Practical Chinese-English Dictionary, edited by Liang Shih-ch'iu,

Taipei, the Far East Book Company, 1972. *Xiandai Hanyu Cidian*, Hong Kong, Commercial Press. *Tz'u Hai*, Taipei, Taiwan Chung-hua Book Co. *Guhanyu Changyongzi Cidian*, Peking, Commercial Press, 1979.

CS 501-502 Readings in Chinese Culture
The course will be divided into units of two or three weeks in length, each focusing on a broad topic or a particular period of history. Periods and topics in history, literature, and the social sciences will be selected to meet students' interests and needs. Designed for advanced graduate and undergraduate students with at least three or more years of Chinese, and preferably with an elementary knowledge of the classical language, the course will be conducted exclusively in Chinese. Because this is essentially a language course, emphasis is placed on bringing students' writing, speaking, and reading skills to a high level. Particular emphasis on the development of writing ability will be achieved through completion of weekly essays which will be corrected and explicated in individual sessions. (4 units)

Required Texts: Sharon Shih-jiuan Hou and Chih-p'ing Chou, *A Hu Shi Reader*, Far Eastern Publications, Yale University. Neal Robbins, *Contemporary Chinese Fiction: Four Short Stories*, Far Eastern Publications, Yale University. Vivian Ling Hsu, *A Reader in Post-cultural Revolution Chinese Literature*, Chinese University of Hong Kong Press.

Recommended Dictionaries: Tz'u Hai, Taipei, Taiwan Chung-hua Book Co. *Xiandai Hanyu Cidian*, Hong Kong, Commercial Press. *A New Practical Chinese-English Dictionary*, edited by Liang Shih-ch'iu, Taipei, the Far East Book Company, 1972.

Middlebury College Language Schools

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

Schools Abroad

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at:
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131

Middlebury College
Chinese School
Middlebury, VT 05753 - 6131

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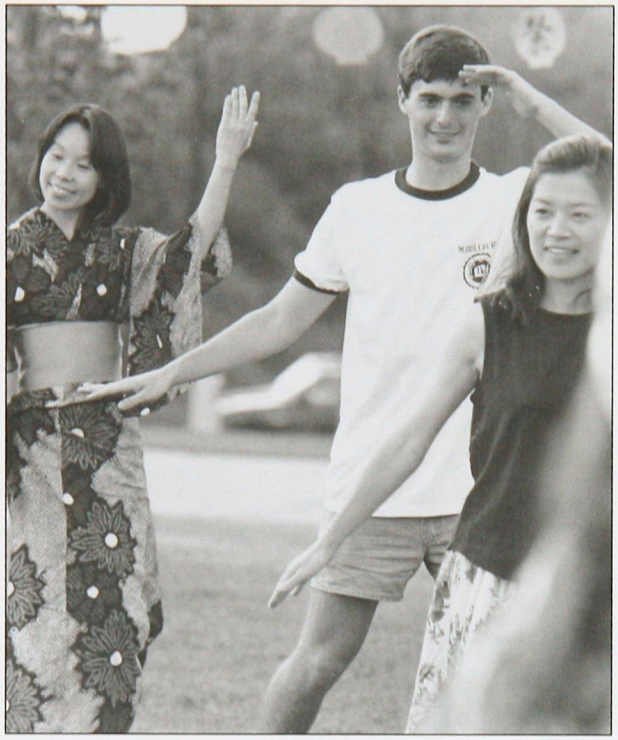
EIGHT LANGUAGES — SEVENTY-FIVE YEARS

日本語学校

Middlebury College

Summer 1990



The Japanese School

Middlebury College
Middlebury, Vermont 05753 - 6131
(802) 388-3711, Ext. 5520

Summer 1990
June 8 - August 10

Total Fees: $4,480
(Tuition: $2,950 Board: $1,080 Room: $450)

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General Information

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Summer in Vermont

Middlebury College sits on a hill overlooking a small Vermont town to the east, and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in dormitories assigned to their school and take meals in a dining hall where only Japanese is spoken. The summer climate is usually delightful, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons, evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Japanese and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

Curriculum

The intensive language curricula are equivalent to at least one full year of study. Students may enroll in courses in one school only and are normally enrolled in courses at one level only. Placement is determined by test results rather than by length of previous study of the language.

The Japanese School offers courses at four levels: *Elementary, Intermediate, Advanced Japanese*, and *Advanced Speaking and Reading*. In addition, there is an inter-level course, JA 199-200, designed specifically for those students with previous language training, but not enough to place in JA 201-202. The text used at the elementary level stresses use of *kana* (Japanese syllabary) from the very outset, so the subsequent adjustment to reading ordinary Japanese literature is minimal. Although English is often employed at the elementary level to explain grammatical points, it is rarely used at the intermediate level, and is not used at all at upper levels.

At the first three levels, a combination of textbooks, readers, and supplementary materials is employed. Although a reader is also used in JA 401-402, the course tends to focus on a particular topic, and a variety of pertinent literature outside the text is examined. During the 1990 session, skill-oriented instructions will be given in listening and speaking skills.

Credits

The nine-week program in Japanese normally carries a total of four units (twelve semester hours) of credit. *All credits expire after ten years, and the Middlebury College Language Schools do not calculate grade point average or class rank.*

Transfer Credits

For transfer purposes, the student's home institution determines how many credits, graduate or undergraduate, will be granted for the summer's work at Middlebury.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students must pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollments. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

Auditing

Auditing is not permitted in the Japanese School nor are students permitted to audit courses in other schools.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions. Financial aid is offered on the basis of need and academic ability as rated by the dean of the school.

We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of a student's need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order to consider you in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page of the financial aid application form. We will consider applications that become complete after March 15 as funds continue to be available.

Middlebury generally offers financial aid in the form of employment and/or grant aid. Employment assistance consists of work in the cafeteria-style dining halls, where students help in serving food and clearing tables.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Application and Admission

The deadline for application to the Japanese School is March 15. Students may apply for admission for a single summer at any level. Students must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on an examination administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

For more information or an application, contact the Japanese School at:
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753 - 6131
(802) 388-3711, Ext. 5520

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

The Japanese School

Director: MATSUO SOGA. Professor of Japanese, The University of British Columbia. Ph.D., Indiana University.
Dean: NOBUO OGAWA. Associate Professor of Japanese, Middlebury College. Ph.D., University of Pennsylvania.

Faculty (Professors in Charge)

MASAYOSHI HIROSE. Associate Professor of Japanese and Director of Japanese Language Program. International Christian University, Tokyo. Ph.D., University of California at Berkeley.
NAOMI H. McGLOIN. Professor of Japanese, University of Wisconsin at Madison. Ph.D., University of Michigan.
MATSUO SOGA. Professor of Japanese, The University of British Columbia. Ph.D., Indiana University.
NOBUKO SUGAMOTO. Assistant Professor of Japanese, California State University, Fullerton. Ph.D., University of California at Los Angeles.
MICHIKO YUSA. Associate Professor of Japanese and East Asian Civilizations, Western Washington University. Ph.D., University of California at Santa Barbara.

Administrative Staff

JANIS GREENE. Secretary.
CHIE NAKAZAWA. Bilingual secretary.

Program of Studies

JA 101-102 Elementary Japanese Yusa and Staff

This course covers the basic grammatical structures and vocabulary of modern standard Japanese. It aims at the development of students' oral and writing skills as well as aural and reading abilities. In order to develop reading and writing skills, *hiragana* is introduced from the very first day of instruction, soon followed by *katakana* and basic *kanji*. By the end of the course, students will have learned about 200 *kanji* for active production and another 200 for passive recognition. In order to help develop students' conversational skills, video tape materials, selected from *Yan and the Japanese People* and others, are used. Because fluency of oral production is very important, language lab work is required.

Because the course covers one year's worth of material in nine weeks, the program is super-intensive, and students should expect the class to move quickly. Daily work outside the classroom is expected to average between four and six hours.

By the end of the session, students should have the ability to conduct daily basic conversations in Japanese, write simple compositions and letters, and read short stories written within the grammatical confines of first-year Japanese. Students should have a very good command of the language at the basic level and be conversant with necessary socio-cultural information which they can further foster as they go into the intermediate and advanced study of Japanese. (4 units)

Required Texts: M. Soga and N. Matsumoto, *Foundations of Japanese Language,* Tokyo, Taishukan. Supplementary materials for reading, writing, and conversations.

Recommended: M. Soga and M. Yusa, *Basic Kanji*, Tokyo, Taishukan. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times. J. Heisig, *Remembering the Kanji*, Tokyo, Japan Publications Trading Company.

JA 199-200 Basic Intermediate Japanese

Sugamoto and Staff

This course is designed for students who have some background in Japanese, but whose previous training does not represent the equivalent of a full year of formal language study.

The course begins with an extensive review of the beginning level, with a gradual transition into the intermediate materials toward the end of the first half of the session. Instruction will place equal emphasis on language use and linguistic accuracy for both spoken and written Japanese.

Because review of first-year materials constitutes a major portion of the course work, students will not complete the same amount of work as those in JA 201-202. By the end of the session, however, students will have a solid knowledge and a good command of basic Japanese, spoken or written. Students who successfully complete this course should be ready for the third year level in most of the colleges and universities in North America. (4 units)

Required texts: Mizutani and Mizutani, *An Introduction to Modern Japanese*, Tokyo, the Japan Times, 1977. Additional materials will be prepared by the teaching staff.

Recommended: S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times, 1986. M. Soga and Y. Yusa, *Basic Kanji*, Tokyo, Taishukan, 1989. Sanseido, *Junior Concise English-Japanese and Japanese-English Dictionary*, Tokyo, Sanseido. F. Sakade, *A Guide to Reading and Writing Japanese*, Rutland, C. E. Tuttle Co., 1961.

JA 201-202 Intermediate Japanese McGloin and Staff

This course is designed for students who have completed one year of formal training or its equivalent in Japanese language. It seeks to give students excellent control of the major grammatical items that appear in introductory texts and of more advanced grammatical and vocabulary items. Students will review and internalize the basic grammar introduced in first year Japanese through reading, writing, and various aural-oral activities to help students. More advanced grammatical points and vocabulary items will also be introduced to make the transition to advanced Japanese easier and smoother. Students will learn 600 to 700 *kanji* in the course. Reading *kanji* will be emphasized more than writing them to make the best use of the limited time of the intensive summer session. Audio and video tapes will reinforce the students' aural ability as well as enable them to learn how Japanese is used in appropriate social contexts.

By the end of the session, we expect that students will have full control of the basic grammar, a good knowledge of some of the more advanced grammatical points, and the ability to understand and produce original sentences with ease in various situations.

Required Texts: Y. Higurashi, *Current Japanese - Intercultural Communication*, Tokyo, Bonjin-sha, 1987. Other teaching materials will be prepared by the teaching staff.

Recommended Texts: The New Crown Japanese English Dictionary (5th ed.), Tokyo, Taishukan Publishing Co., 1987. Nelson, *The Modern Reader's Japanese-English Character Dictionary* (rev.ed.), Rutland, Tuttle Co. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times, 1986. N. McGloin, *A Student's Guide to Japanese Grammar*, Tokyo, Taishukan Publishing Co., 1989.

JA 301-302 Advanced Japanese Hirose and Staff

Students taking *Advanced Japanese* should have had at least two years of formal language training. In addition to the main textbook, *Integrated Spoken Japanese*, students will use a variety of materials including essays, short stories, a movie script, and newspaper articles. Students will gradually learn most of the *joyo kanji*. Emphasis is on reading, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. A Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of the dictionary. They should be able to carry on daily conversation with relative ease. (4 units)

Required texts: Integrated Spoken Japanese I, Vol.1, Inter-University Center. *Waga Uruwashi no Tomo* and *Transcription*, Japanese Language Video Series, Japan Foundation. Other materials available at Middlebury.

Recommended: K. Masuda, ed., *Kenkyusha's New Japanese-English Dictionary*, Tokyo, Kenkyusha. A.N. Nelson, *The Modern Reader's Japanese-English Character Dictionary* (rev. ed.), Rutland, Tuttle. A. Miura, *Japanese Words and their Uses*, Rutland, Tuttle.

JA 401-402 Advanced Speaking and Reading Soga and Staff

This course is designed for advanced graduate and undergraduate students of Japanese. The prerequisite is at least three or more years of formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus upon reading various authentic materials such as social science reading materials, newspapers, novels, essays, etc. Extensive use of video and audio tapes will aid in improving aural-oral skills. This course will be conducted entirely in Japanese, and so it requires a high level of proficiency in all four language skills. In particular, however, the course will emphasize the advancement of writing ability. Students will produce four or five pragmatic writings which will be corrected and explicated in individual diagnostic sessions. Students will also be expected to help those at lower levels of study.

By the end of the session, students should have greater fluency in daily conversation and enhanced ability to express their views on various subjects. Students will also be urged to do as much collateral reading as possible in Japanese newspapers and magazines. Daily work outside the classroom requires an average of four to six hours. (4 units)

Required texts: Itasaka, Makino and Yamashita, *Modern Japanese: An Advanced Reader*, Tokyo, Kodansha International, 1974. Other reading materials will be prepared by the teaching staff.

Recommended: I. Shimmura, *Koojien* (rev. ed.), Tokyo, Iwanami, 1967. K. Masuda, *Kenkyusha's New Japanese-English Dictionary*, Tokyo, Kenkyusha, 1974.

Summer Workshop for Teachers of Japanese

July 22 - August 4, 1990

Basic methods of teaching Japanese within the framework of proficiency-oriented philosophy. *One unit (three semester hours) of graduate credit.*

Instructors

Seiichi Makino, Director
University of Illinois

Akira Miura
University of Wisconsin

Mutsuko Endo Simon
Michigan State University

Total Cost: $1,075

Tuition - $735; Board - $240; Room - $100

For further information contact:
THE JAPANESE SCHOOL
MIDDLEBURY COLLEGE
MIDDLEBURY, VT 05753-6131
(802) 388-3711, EXT. 5520

Application deadline: May 1, 1990. Financial Aid is available.

Middlebury College
Japanese School
Middlebury, VT 05753 - 6131

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معهد اللغة العربية

Middlebury College

Summer 1990

The School of Arabic

Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, Ext. 5512

Summer 1990
Nine -Week Session

June 8 - August 10

Total Fees - $4,480

(Tuition - $2,950; Board - $1,080; Room - $450)

Six-Week Session
June 28 - August 10

Total Fees - $3,315

(Tuition - $2,210; Board - $780; Room - $325)

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Letter From the Director

In 1982 the School of Arabic became the eighth Language School, adding Arabic to the five Western and two East Asian languages already taught on the Vermont campus. Arabic is the native language of more than 150 million Arabs and the religious language of many more millions of Muslims, in addition to being the vehicle of a great civilization with a cultural heritage of 1500 years.
In its first session, there were 25 students in two levels and five faculty members. In this past session, these numbers increased to some 55 students in five levels (with the addition of the Advanced Upper Level, offered for the first time in 1989), and ten instructors. The student population is drawn mostly from institutions of higher education, professional schools in the United States, U.S. government agencies, and business firms here and overseas. The faculty, native and near-native speakers, come from major universities in the U.S. and abroad; they and the guest lecturers represent various regions of the Arab world, from Morocco to Iraq and Saudi Arabia.

The School of Arabic offers a unique program, the first of its kind anywhere, where the written and spoken forms of Modern Standard Arabic (contemporary *Fuṣḥā*) are used throughout the summer. Our experiment of using *Fuṣḥā* exclusively both inside and outside of the classroom in everyday communication has proved decidedly successful, enhancing proficiency in a more natural and convivial setting.

The School emphasizes the four skills of reading comprehension, listening comprehension, speaking, and writing, all of which are practiced daily. It uses a communicative and functional approach to the study of Arabic rather than mere cognition of the language and its grammar. The authentic materials for the first four levels in reading and in listening comprehension and speaking, unmatched anywhere in breadth, quantity, quality, and range, and completed this last August with sponsorship from the United States Department of Education, have greatly helped in the acquisition of these skills.

The material covered and the level of proficiency achieved in one summer exceeds by far what is normally achieved in a year's work at any of the major programs in this country or in any summer program. Based on their performance on the American Association of Teachers of Arabic Language Proficiency Test , which tests reading and listening comprehension, as well as vocabulary and grammar, and is administered at the beginning and end of the session, our students demonstrated that they had acquired proficiency on a level normally achieved in three or four semesters in other programs. The oral proficiency test, applied for the first time in 1989 and administered by certified oral proficiency testers at the beginning and end of the summer,

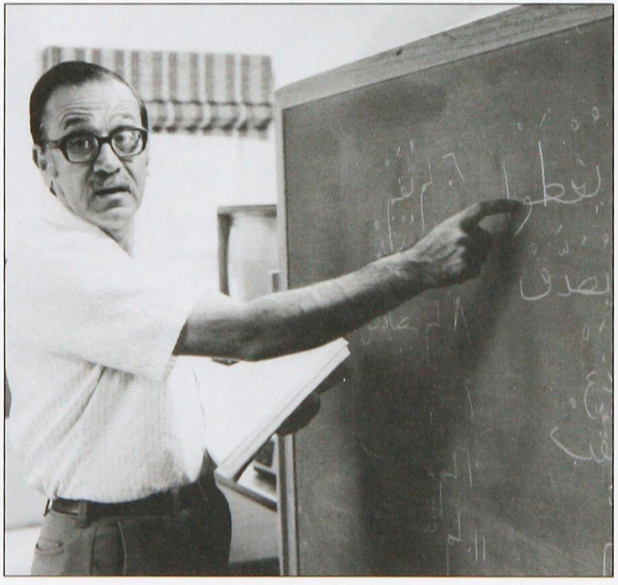
documented the remarkable levels they had achieved in the speaking skill.

Computer Assisted Instruction (CAI) is an integral part of the program and an effective tool at the beginning level, where the computer is used to teach the writing and sound systems of Arabic, and at the beginning and intermediate levels for vocabulary building and reading comprehension.

Extra-curricular activities are part and parcel of the program. Without exception, students are required to participate fully in all of them. They include: lectures, discussions, documentaries, musicals, films, and a traditional Arab dinner, whose purpose is to acquaint students with the rich Arab heritage and the various aspects of the cultural, artistic, and religious life of the Arab world today, as well as to further implement the principles of "total immersion."

The Arabic Language Program at Middlebury is a rigorous and demanding program. It requires total commitment, dissociation from the outside world, the exclusive use of Arabic by all including beginning students, long hours of work, discipline, a great deal of personal flexibility and willingness to adapt to methods of teaching and learning that are often radically different from those used in the home institutions, the adoption of a group life-style, and the ability to take stress and rub shoulders with others at close quarters with humor and a positive attitude. We warmly welcome those of you who desire high-quality training in Arabic and who are ready for this challenge. It will be a great learning experience.

Peter Abboud



The Language Schools

In 1990, The Middlebury College Language Schools celebrate seventy-five years of excellence in language teaching. The Language Schools pioneered the specialized study of modern languages in this country with the founding of the German School in 1915, followed by the French and Spanish Schools in 1916 and 1917. The Italian School opened in 1932, Russian in 1945, Chinese in 1966, Japanese in 1970, and the School of Arabic in 1982. In 1949, the first of the schools in Europe opened in France in cooperation with the University of Paris. Similar programs followed in Madrid (1951), Mainz (1959), Florence (1960), and Moscow (1977).

All programs of study at the Language Schools emphasize the development of language skills and the understanding of other cultures. All instruction, from beginning courses through advanced levels, takes place in the foreign language.

The Pledge: All students make a formal commitment to use the foreign language as the only medium of communication during the entire session. Seventy-five years of experience have proven the effectiveness of the Middlebury Language Pledge in facilitating the acquisition of language skills. We require a modified pledge even of students at the beginning level. A summer at the Language Schools is therefore an intensive one by design. Students can expect to spend approximately four to six hours per day in class, drill, and laboratory, in addition to other homework. Because English is not allowed, it can also be strenuous and even stressful, particularly for students attending for the first time. All students should come rested and in good physical and mental shape.

Arabic at Middlebury

Middlebury College sits on a hill overlooking a small Vermont town to the east and the rolling countryside of the Champlain Valley to the west. The campus, self-contained yet only a short walk from town, is especially suited to the Language Schools and their unified approach to learning. Students and faculty live in the dormitory assigned to their school and take their meals together in a dining hall where only Arabic is spoken. The summer climate is usually delightful, with warm days and cool nights. Classes meet in the morning and early afternoon. The school reserves late afternoons,

evenings, and weekends for social and cultural events including plays, films, lectures, concerts, amateur nights, and other enriching diversions from the academically rigorous program. Such activities center on the use of Arabic and often involve active student participation in planning and performance.

Campus facilities include Starr Library, which houses extensive foreign language collections including the Nolfi Curriculum Collection, and the Music Library with over 10,000 recordings. The Freeman Language Laboratory has individual and group facilities and a large selection of audio and video materials to assist students in the development of their skills. The Ballenger Computer Center offers extensive computer facilities for word processing in a variety of languages. Students can become involved in foreign language programming at the College's radio station, and make use of a wide range of audio-visual equipment, including a video studio, for class projects.

Middlebury College's athletic facilities include an 18-hole golf course, a field house, an indoor pool, eighteen outdoor and eleven indoor tennis courts, racquetball and squash courts, and a fully equipped fitness center. There are jogging, running, and bicycling trails around the campus and in the surrounding countryside.

School Facilities: The School of Arabic has its own computer lab facilities, with twelve IBM-XT PC's, where Computer Assisted Instruction is used to teach the writing and sound systems, vocabulary, and reading comprehension, its own language lab with an accompanying selection of tapes for pronunciation and homework drills, as well as an in-house library. In addition to housing books in literature, history, etc., and various journals and magazines, this library has the most extensive collection in any educational institution of authentic audio and video tapes from television and radio broadcasts, speeches, and films from the Arab world.

Credits

The nine-week program in Arabic carries a total of four units (twelve semester hours) of credit. The six-week Advanced Upper Level Course carries a total of three units (nine semester hours) of credit. All credits expire after ten years.*The Middlebury College Language Schools do not calculate grade point average or class rank.*

Transfer Credits

For transfer purposes, the student's home institution determines how many credits, graduate or undergraduate, will be granted for the summer's work at Middlebury.

Curriculum

The intensive language curricula are equivalent to at least one full year of study. Students may enroll in courses in one school only and are normally enrolled in courses at one level only.

Stipends for the Advanced Upper Level

Thanks to the generosity of the Andrew W. Mellon Foundation, up to four tuition stipends are available for students enrolled at the Advanced Upper Level, with awards to be made beginning during the first week of April. Application for financial aid is not necessary. However, it is likely that the number of qualified students will exceed the number of stipends. Application for financial aid is necessary if one wishes to be considered for aid beyond the level of tuition.

Financial Aid

The Middlebury College Language Schools offer assistance to a substantial percentage of students enrolled in the summer sessions. Financial aid is offered on the basis of need and academic ability as rated by the dean of the school.

We use the Language Schools Financial Aid Application and 1989 federal tax returns to arrive at a determination of a student's need for assistance. Students who are not U.S. or Canadian citizens should complete the Foreign Student Financial Aid Form.

We must have a COMPLETE application from you by March 15, 1990 in order to consider you in our first round of aid decisions. A complete application includes all relevant documents as listed on the checklist on the first page of the financial aid application form. We will consider applications that become complete after March 15 as funds continue to be available.

Middlebury generally offers financial aid in the form of employment and/or grant aid. Employment assistance consists of work in the cafeteria-style dining halls, where students help in serving food and clearing tables.

Address inquiries about financial aid to the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753-6003, (802) 388-3711, ext. 5158.

Fees

A non-refundable fee of $35 must accompany each new student's application. Upon acceptance, all students must pay a $175 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1990 of their decision to cancel their enrollments. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

Auditing

Auditing is not permitted in the School of Arabic, nor are students permitted to audit courses in other programs.

Application and Admission

Students applying for admission must have at least a high school diploma by the beginning of the summer session. Admission is granted on the basis of academic qualifications and the availability of space. Applicants are accepted on a rolling basis beginning in March, and the school is usually full by late April; early application is therefore recommended. Students may apply for admission for a single summer only.

Based on their applications, students are assigned tentative levels upon acceptance. Final placement, however, is determined by student performance on written and/or oral examinations administered to all except beginning students prior to the start of classes, *and* on the basis of teacher evaluation of student performance in class during the first week of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

For an application, please write to:
The School of Arabic
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, Ext. 5512

The School of Arabic

Administrators and Staff

Director: PETER F. ABBOUD. Professor of Arabic, University of Texas at Austin. Ph.D., University of Texas.

Dean: THOMAS HUBER. Professor of German, Middlebury College. Ph.D., Princeton University.

Materials Development Project and Program Coordinator: AMAN M. ATTIEH. Lecturer, University of Texas at Austin. Ph.D., University of Texas.

Secretaries: INGRID PIXLEY and PAULA HANSEN.

Bilingual Secretary: LINDA BOXBERGER. M.A., University of Kansas.
MAYADA ZOGHBI

Arabic Secretary: FATIMEH FAKHREDDINE.

Faculty*

NABIL M. SABER ABDEL-FATTAH. Assistant Instructor and Ph.D. candidate, University of Texas at Austin. M.A., Indiana University.

RAGHDA SAMI EL ESSAWI. Teacher, Center for Arabic Studies Abroad. American University in Cairo. M.A., American University in Cairo.

AYATOLLAH LABADI. Assistant Instructor and Ph.D. candidate, University of Texas at Austin. M.Ed., State University of New York at Buffalo.

MONCEF LAHLOU. Assistant Instructor and Ph.D. candidate, University of Texas at Austin. M.A., University of Provence, France.

DAVID MARCUS. Master of Arts Program, Georgetown University. B.A., University of California, Berkeley.

DWIGHT REYNOLDS. Junior Fellow, Harvard Society of Fellows. Ph.D. candidate, University of Pennsylvania. B.A., University of Pennsylvania.

**Summer, 1989 Faculty. We expect a faculty of similar qualifications in the 1990 session.*

ZEINAB TAHA. Senior Teacher, Center for Arabic Studies Abroad, American University in Cairo. M.A., American University in Cairo.

ABBAS AL-TONSI. Senior Teacher, Center for Arabic Studies Abroad, American University in Cairo. M.A., Cairo University.

WAFAA HASSAN WAHBA. Assistant Professor of Foreign Languages, al-Azhar University, Cairo. Ph.D., University of Texas at Austin.

HENRI ZOGAIB. Poet, Writer, Literary Critic. M.A., The Lebanese University.

Materials Development Project and Library Assistants

AWAD ABDELRAHIM ABDELGADIR. LL.B., University of Omdurman, Sudan.

DEVIN J. STEWART. Lecturer and Ph.D. candidate, University of Pennsylvania. B.A., Princeton University.

Program of Studies

101-102 Beginning Arabic
The beginning level aims at teaching students with no prior knowledge of Arabic. Daily coursework in and out of class blends an Arabic textbook approach with the use of authentic materials for reading and listening comprehension on a variety of topics appropriate to this level. The course targets are: the writing and sound systems of Arabic, basic grammatical functions, word formation patterns, an active vocabulary of about 1000 words, the comprehension of simple authentic written and audio/video texts, and oral/aural fluency in both daily living situations and simple topics of intellectual content.

There are six hours of classroom instruction per day, decreased to five in the second half of the session, in addition to work in the language and computer labs and written assignments, which require an average of five hours per day. From the outset the medium of instruction is Arabic. (4 units)

Required Texts: Abboud et al., *Elementary Modern Standard Arabic, Part I,* Cambridge University Press, 1983; *Come Read with the Arabs, Level I; Come Listen with the Arabs, Level I; Come Speak Fuṣḥā with the Arabs, Level I.*

201-202 Intermediate Arabic
The regular intermediate level begins with a thorough review of basic grammar and vocabulary in order to bring students to a common working level. Its objectives are the mastery of basic grammatical functions, including the more complex structures not covered in the beginning course, the acquisition and expansion of vocabulary, speaking and reading fluency, and the development of skills in reading comprehension, listening comprehension, and writing. This is achieved through discussions and oral practice, intensive study of selections, writing practice, and reading and listening to authentic written, audio, and video materials appropriate to this level. By the end of the course, students have mastered some 1500-1800 words and acquired the ability to comprehend the gist and main ideas of authentic materials of average difficulty, to express themselves simply on a variety of topics, including daily living situations and simple abstract ideas, and to write simple prose.

There are five hours of classroom instruction per day, decreased to four in the second half of the session. Homework, which includes computer and language lab assignments, requires an average of five additional hours per day. (4 units)

Required Texts: Abboud et al., *Elementary Modern Standard Arabic, Parts I and II,* Cambridge University

Press, 1983; *Modern Standard Arabic, Intermediate Level,* Revised Version, Lessons 1-10; *Supplementary Exercises Accompanying Elementary Modern Standard Arabic,* Lessons 31-44. *Come Read with the Arabs, Level II; Come Listen with the Arabs, Level II; Come Speak Fuṣḥā with the Arabs, Level II.*

Recommended Dictionary: Hans Wehr, *Dictionary of Modern Written Arabic.*

299-300 Advanced Intermediate Arabic
This course is designed to allow for accelerated learning for intermediate students who bring with them a higher aptitude, a greater capacity to assimilate new material, and a more solid background in Arabic, and for other students with more experience in Arabic, but who are not ready to handle the advanced level.

The general objectives are similar to those described for 201-202; however, students at this level move more rapidly, handle more advanced and complex materials in addition to the lessons included in the texts below, and achieve higher levels of proficiency in all skills: reading comprehension, listening comprehension, speaking, and writing.

Classes meet for five hours per day, decreased to four during the latter part of the session. In addition, work outside the classroom, which includes computer and language lab assignments, requires an average of five hours a day. (4 units)

Required Texts: Abboud et al., *Elementary Modern Standard Arabic, Part II,* Cambridge University Press, 1983; *Modern Standard Arabic, Intermediate Level,* Revised Version, Lessons 1-20; *Supplementary Exercises Accompanying Elementary Modern Standard Arabic,* Lessons 31-44. *Come Read with the Arabs, Level III; Come Listen with the Arabs, Level III; Come Speak Fuṣḥā with the Arabs, Level III.*

Recommended Dictionary: Hans Wehr, *Dictionary of Modern Written Arabic.*

301-302 Advanced Arabic
Students accepted at the advanced level are expected to already have mastery of basic grammar and word mechanics and a minimum of 1800 words of Modern Standard Arabic. The course is designed to help students achieve advanced proficiency in the skills of reading and listening comprehension, writing, and speaking. After an initial review period, reading and listening activities for the course deal exclusively with authentic materials on various contemporary topics in language, literature, and the social sciences. Through outside projects, class presentations, book reports, and extensive use of authentic written and audio-visual materials, the course develops advanced skills in comprehension, writing, and discussion on a variety of subjects, including conversations related to daily living as well as sophisticated topics of intellectual content.

Classes meet four and a half hours per day, and students also spend at least five more hours a day on assignments outside the classroom. (4 units)

Required Texts: Abboud et. al., *Modern Standard Arabic, Intermediate Level,* Revised Version, Lessons 11-20. *Come Read with the Arabs, Level IV; Come Listen with the Arabs, Level IV; Come Speak Fuṣḥā with the Arabs, Level IV.*

Recommended Dictionary: Hans Wehr, *Dictionary of Modern Written Arabic.*

401-402 Advanced Upper Level Arabic
The fifth level is a six-week course designed for students with considerable background in and exposure to *Fuṣḥā.* It will give this type of student the opportunity to polish and hone his or her abilities and further enhance his or her overall proficiency in the language in all four basic skills. Special attention will be paid to understanding and utilizing the nuances of the language, its idiomatic expressions, and its rhetorical devices. The classwork will contain substantial writing and reading components culminating in a research paper, and will deal with linguistically complex contemporary and (to some extent) medieval authentic materials organized in modules on topics in the humanities and the social sciences, and dealing with various genres, including commentaries, essays, novels, biographies, documentaries, journal and magazine articles, etc. Students can expect to be able to read, write, and discuss a wide variety of complex academic and intellectual subjects with a high degree of language proficiency by the end of the session. Three to three and a half hours are spent in class per day. Outside preparation will take at least an additional five to six hours per day. (3 units)
(See also ***Stipends,*** *page 5)*

Required Texts: Advanced Materials for Reading and Listening Comprehension,*Come Speak Fuṣḥā with the Arabs, Level IV.*

Middlebury College Language Schools

Arabic
Chinese
French
German
Italian
Japanese
Russian
Spanish

Schools Abroad

Florence
Madrid
Mainz
Moscow
Paris

For an application to one of the Language Schools, please write to the school of your choice at:
Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131

Middlebury College
The School of Arabic
Middlebury, VT 05753 - 6131

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